JOE KLEIN ON NEW HAMPSHIRE AND BEYOND:

SOMETHING HAPPENED

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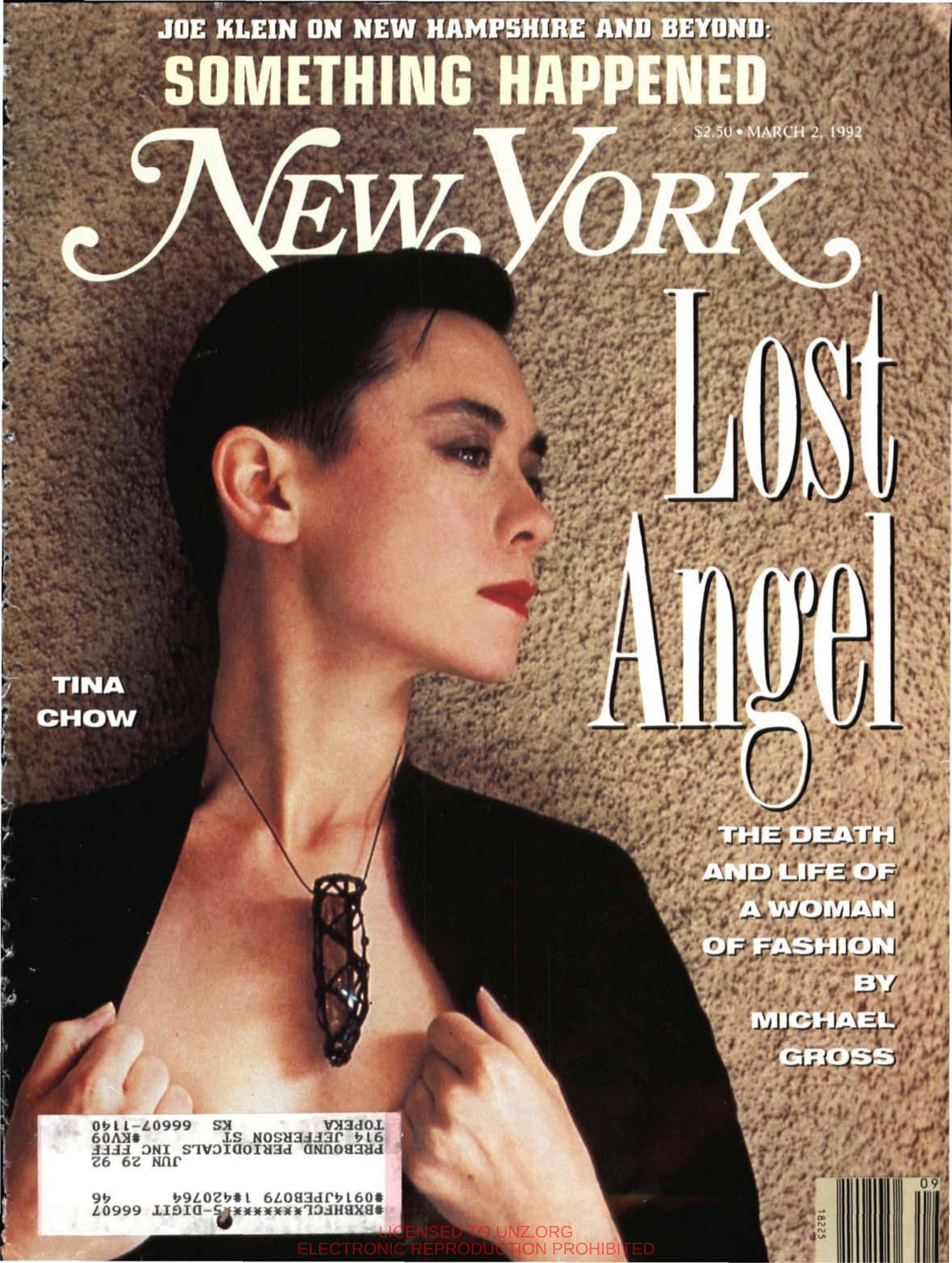
NEW YORK



TINA CHOW

Lost Angel

THE DEATH AND LIFE OF A WOMAN OF FASHION

BY MICHAEL GROSS

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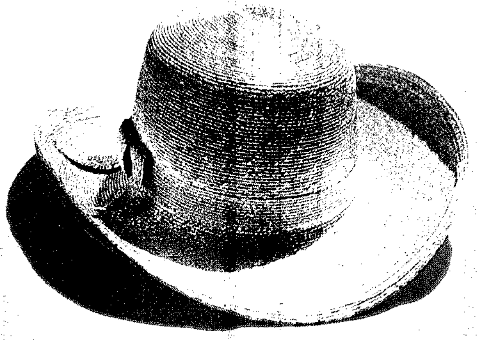

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Frank Olive straw cowboy hat
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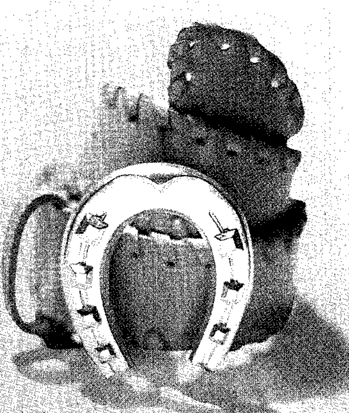

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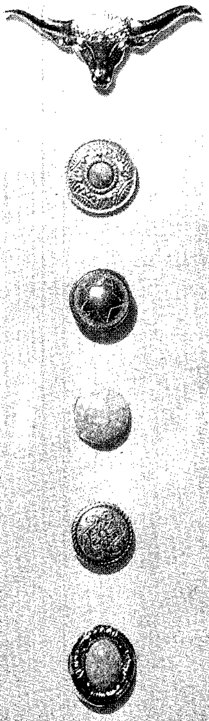
Ben Amun whipstitched
leather belt with horseshoe
buckle, $188



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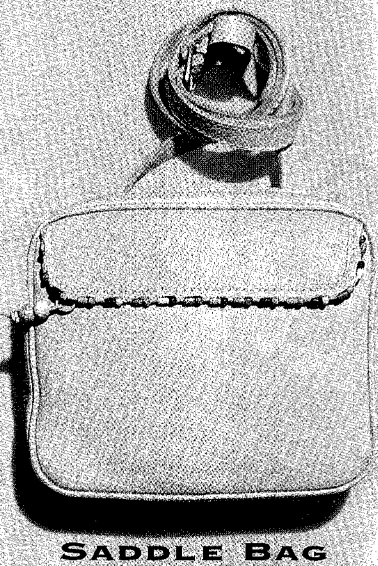

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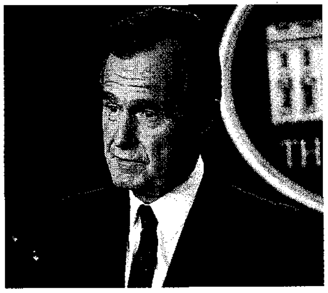

There is every reason to believe, with New Hampshire behind us, that the '92 elections will be transforming—a sea change. In the spirit of '32 (the Depression) and '68 (the Great Loss of Faith), the end of the Cold War has created a new political reality. A television celebrity rattles a once-invincible president. Two Democrats thought unelectable prevail. Joe Klein reports.

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BY MICHAEL GROSS

East met West in Tina Chow, empress of the exotic. She held court in Tokyo, London, Beverly Hills; she defined New York chic. But the model, designer, and style muse now represents something else entirely. On January 24, 1992, Chow died of AIDS—which she'd announced she'd contracted heterosexually. A social titan, Chow rethought her life in the fast lane. Neither promiscuous nor a drug-user, she gave her last years to healing—and the riddles of bamboo.

38 Plots du Jour

BY TOM PRINCE

For eight years, in high heels, she poured coffee on Tenth Avenue. On her left arm, you'll find six wristwatches. And she always wears black. In short: Deborah Eisenberg is a writer. Those who know best say she's a *great* writer. John Updike: " . . . sensations and emotions I have never seen described before." Frank Rich: " . . . the most original new comic voice to be heard in several seasons." Eisenberg: "I was a fifties behavior problem."

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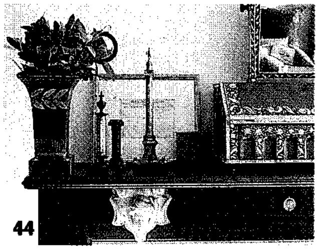

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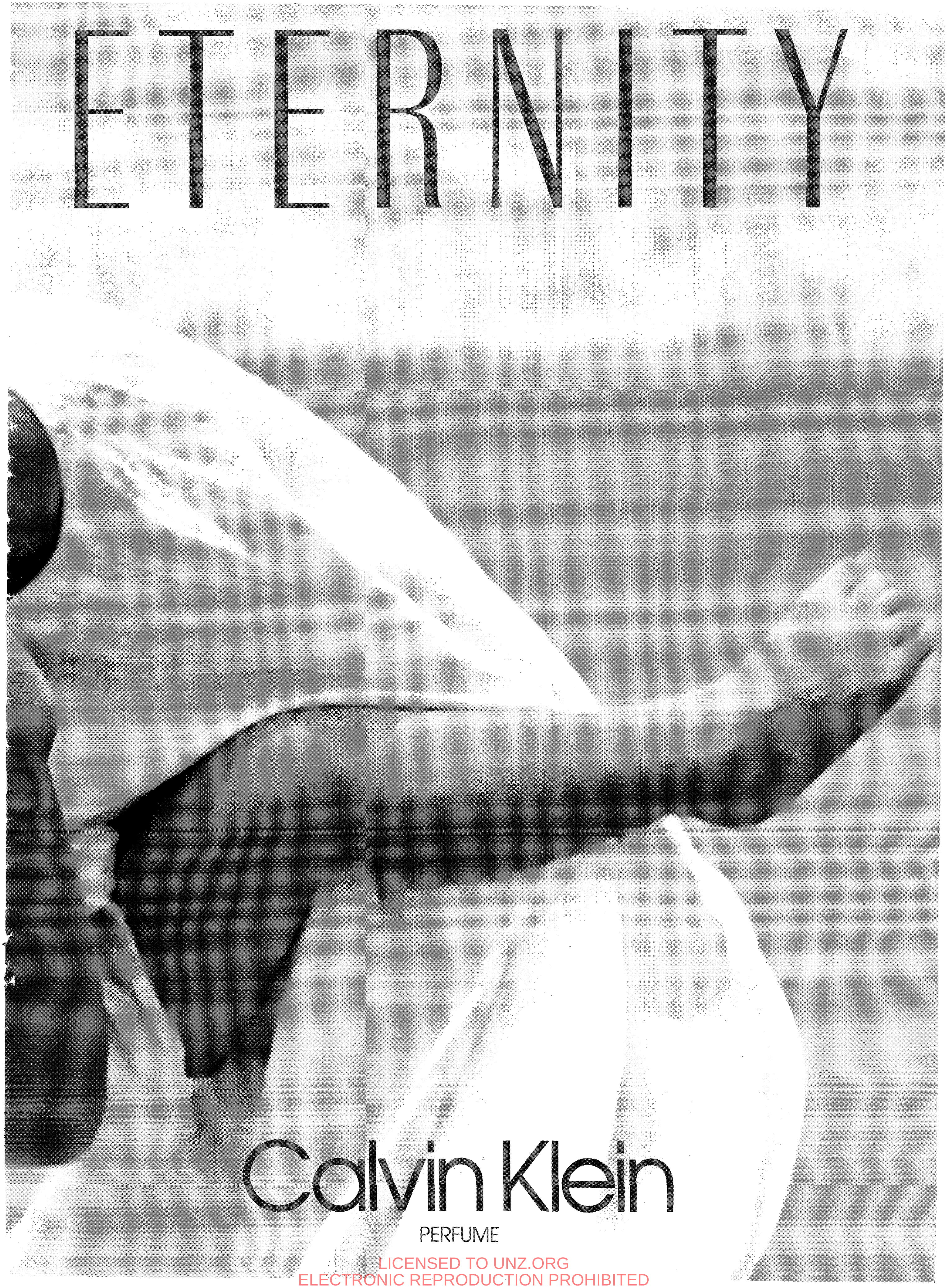
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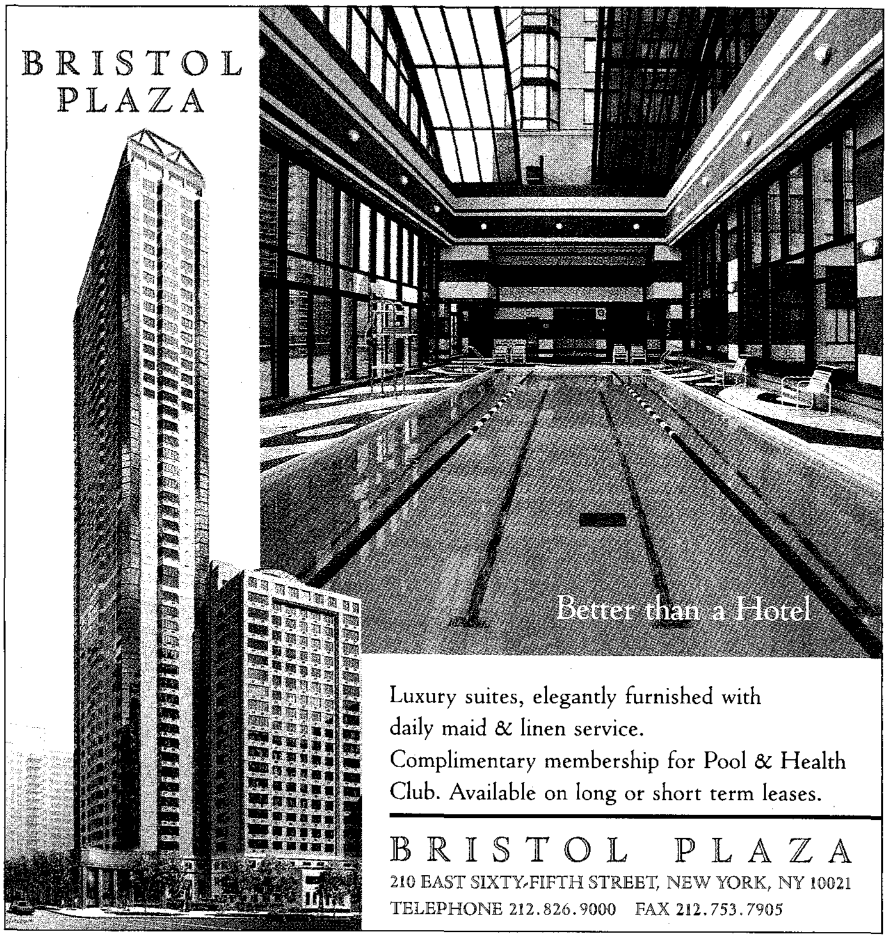

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LETTERS

The Max Factor

SINCE TODAY'S PRESS CUTTING OFTEN BEcomes tomorrow's history, may I, as editor of the London *Jewish Chronicle* until last year, be allowed to correct just one small aspect of the Maxwell story told so well by John Taylor ["Mad Max," February 10]? Robert Maxwell did not claim conversion to Christianity in what Elisabeth Maxwell spoke of as "a prankish telephone call made as a joke" to the *Jewish Chronicle* 25 years earlier. He denied any Jewishness in response to a telephone inquiry in the late fifties by the then-chairman of the newspaper, who lived in the constituency for which Maxwell was fighting as a Labor Party parliamentary candidate. It was only in the last decade of his life that Maxwell re-established open connections with the Jewish community, under the influence of his wife, who, secure in her own Protestant background, urged him toward acknowledgment of his Jewish roots. Challenged by the *Jewish Chronicle* a few years ago on his earlier denial of his Jewishness, Maxwell responded with a dismissive gesture of his cigar, "I was born a Jew and I shall die a Jew." One can only wonder at the thoughts of his non-Jewish family as they stood at his graveside surrounded by the top leadership of the Jewish state.

Geoffrey D. Paul, O.B.E.
Englewood, N.J.

JOURNALISM IS AT BEST AN ENLIGHTENING pursuit, but more often than not, it's a parasitic profession, and no episode in recent print history demonstrates this more than the Robert Maxwell affair. Many British tabloid journalists are used to switching their political affiliations at the drop of a hat, but their astonishing transformation from mindless sycophancy to vindictive venom in the case of Cap'n Bob must be a record even for them.

Or is it? I doubt whether many of the journalists who are currently exposing Maxwell give a damn about the pensioners who may have been robbed. That story has been around for some time, and they never bothered much with it. So Maxwell bossed people around, defrauded his own company, and may have paid women for sex. That, I would say from my own experience of Fleet Street, is fairly typical of a good percentage of overpaid, underworked national newspaper executives who have lived off the likes of Cap'n Bob for years without complaining. It is true to

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

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March 13th at 236 East Post Road in White Plains 914-948-5050
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Incorporating Music Throughout Your Home
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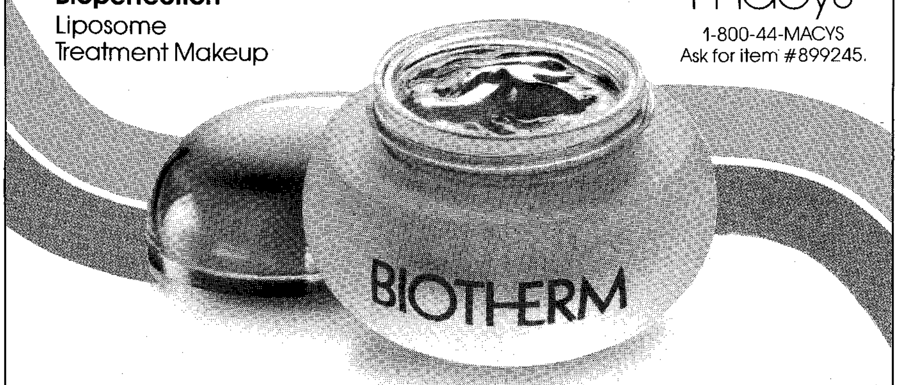

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say that Maxwell was hated by many journalists, but it isn't true to say he was held in "contempt." That's what a lot of them would like to think today, but in reality they always envied him, and you can't be contemptuous of someone you envy. Your average pseudo-macho Fleet Street hack always wanted—and still wants—to be a Maxwell, with a sycophantic staff at his beck and call, unlimited cash at his disposal, and loose women ready to do anything for a quick assignment in the sun. Maxwell had that and much more. He did everything on a bigger scale than any Fleet Street hack could ever dream of. Personally, I'll always remember Maxwell for being the larger-than-life legend who survived an incredibly impoverished childhood to become one of the most powerful men in the world with once-proud members of the Establishment chasing him around for favors. As far as I'm concerned, Cap'n Bob will always be a bundle of fun whose buffoonish antics we'll all be dining out on for years to come. They'll be talking about Bob Maxwell long after Lunchtime O'Booze has finally polished off his last expenses-paid-for dinner.

Tim Carroll
Manhattan

THE GENNIFER FLOWERS JOURNALISM AWARD should go to John Taylor for scraping the spit off Robert Maxwell's grave and presenting it as the article "Mad Max." How quick are the incensed survivors (including those paragons of morality the British royals) to jeer at the publisher in death—almost as quick as they were to suck up to him in life. By the way, don't you think that having his entire family slaughtered in the Holocaust and then facing anti-Semitism from the "good guys" all his life may have contributed to Maxwell's cynicism? Nah. Must have been a brain lesion.

Jonathan Dash
Teaneck, N.J.

THE MOST FASCINATING FACT I GLEANED from "Mad Max" was that Great Britain has an office of Serious Fraud. Does this mean that they also have an office of Frivolous Fraud? If so, do you think they have any job openings?

Joanna Steinberg
Norwalk, Conn.

Peanut Galleries

KAY LARSON'S COLUMN "THE MONEY JUNgle" ["Art," February 3] vividly summarizes the challenges facing the art community in New York City and the nation in these difficult times. I would like, however, to emphasize that what makes New York distinctive and vital is not only its large, world-renowned institutions such as the Metropolitan Museum of Art, the Brooklyn Museum, and the Museum of Modern Art but also its smaller institutions with their connection to the diverse cultures that propel this city. These museums contain treasures and implement very important programs that speak to all of us in the universal language of art. No other city in the world has such riches. And as Larson points out, institutions large and small suffer—the smaller institutions often to an even greater extent—without the support of the city and the state. To lose an institution under these circumstances would be to the detriment of us all.

William H. Luers
President
The Metropolitan Museum of Art
Manhattan

Wig Wag

I THINK THE CITY'S MEDIA SHOULD STOP writing about Andrew Stein ["The City Politic: Before the Revolution," by Jeanie Kasindorf, February 3]. Further coverage can only encourage him. The sole value of examining his career is as a cautionary tale: It shows what happens when you force an ego to carry the dreams of a father that rich, or force a brain to carry the weight of a toupee that big.

Alberto Guzman
The Bronx

Glatt Tidings

"ASK GAEL" [JANUARY 27] WAS A VERY INformative article for almost everyone except the kosher consumer. Gael Greene failed to include many of the restaurants serving kosher food that can be found all over the city. There are restaurants serving kosher vegetarian, Chinese, Middle Eastern, Moroccan, Israeli, and Italian foods. There is even kosher fast food, pizza, and sushi.

Sarah Weiss
Brooklyn

To Wit

CHRIS SMITH DID A WONDERFUL JOB OF DEscribing Jerry Seinfeld's sitcom, *Seinfeld* ["City Slicker," February 3]. The moments Smith chose to list represented some of the show's best. Even if something sad is on my mind, watching *Seinfeld* can always put a smile on my face.

Annette Wolfe
New Haven, Conn.

I ENJOY *Seinfeld* VERY MUCH, PARTICULARLY the parts featuring Jerry Seinfeld's standup routines, which are meant to reflect the goings-on in his life. I'm sorry to hear that the "real" Jerry is thinking of dropping this aspect of the show. I'm also surprised that *Seinfeld* is embraced as such a realistic New York show. None of the regulars ever seems to be in a hurry; they always have plenty of time to sit around talking and giving advice.

Judy Harris
Manhattan

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The first thing to realize is there are no overnight cellulite miracles. Visible improvement will take some effort. Like regular exercise, a low-fat diet, and daily use of **Contour Total** from Biotherm.

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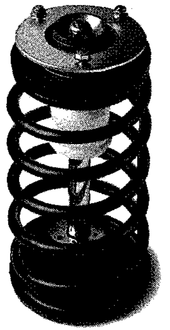
WE COULD BUILD AN AUTOMOBILE WITH AN EVEN SMOOTHER RIDE, BUT THAT WOULD MAKE US UNCOMFORTABLE.



▲ Springs and shock absorbers are mounted separately to the chassis for improved ride comfort.

It seems the relentless pursuit of the plushest possible driving experience has blinded some carmakers to an important point:

If you completely insulate the driver from the realities of the road, you've removed his ability to safely contend with the realities of driving.

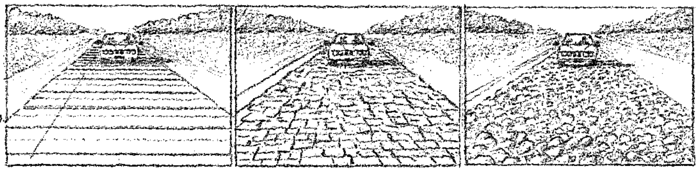
A driver must always remain in control of his vehicle. And the false luxury of an ocean-liner-like ride can't come at the expense of safety.

A CAR MUST COMMUNICATE WITH ITS DRIVER.

The ability of a car to hold the road — and consequently, the ability of a driver to control his automobile — is largely dictated by the suspension system. Which is why every new BMW is designed not from the engine down, but rather, from the suspension up.

The BMW 5-Series, for example, is equipped with highly developed, internationally patented suspension systems so refined, "the communication with the driver is perfect" according to the editors of Sports Car International.

The unique double-pivot front suspension increases stability and provides improved control under all driving conditions. While the multi-link rear suspension assures crisp, predictable handling in cornering and emergency situations.



▲ To achieve its outstanding balance between handling and ride comfort, the 5-Series is tested and refined on all types of road surfaces.

All this is not to say that the ride in the 5-Series is unnecessarily demanding or rough. As AutoWeek magazine points out, what sets the 535i apart from other cars is its "combination of performance and luxury." Automobile Magazine agreed, naming the 535i, "one of the best sedans *ever* built."

And like all BMW's, the 525i and 535i are backed by BMW's 4-year/50,000-mile bumper-to-bumper warranty,* as well as a Roadside Assistance program.**

For more information, just call 800-334-4BMW. Or stop in for a test drive and experience what we've known all along. That feeling in control is the most comfortable feeling an automobile can convey.

THE ULTIMATE DRIVING MACHINE.®

* See your BMW dealer for details on this limited warranty. ** Services provided by Cross Country Motor Club, Inc., Boston, MA 02155, except in CA, where services are provided by Cross Country Motor Club of Calif., Inc., Boston, MA. © 1992 BMW of North America, Inc. The BMW trademark and logo are registered.

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NEW YORK

INTELLIGENCER

BY JEANNETTE WALLS

TOP-DOG TIPS...ABDUL IN THEIR *HAIR*?...MEDIA MANEUVERING...METRO MATTERS

MARK GREEN'S FREE-ADVICE SQUAD

The next president may not want pointers, but a committee of heavy-hitters has already been set up to offer him some.

New York City Consumer Affairs Commissioner Mark Green has joined with former Vermont governor Madeleine Kunin and former Jesse Helms foe Harvey Gantt to form the Citizens Transition Project. The group, whose members also include former presidential hopeful Gary Hart, ex–Kennedy aide Ted Sorensen, and actor Ron Silver, will present suggestions to the winner of the presidential election.

The plan has already gotten enthusiastic endorsements from phantom candidate Mario Cuomo and from Democratic hopefuls Bill Clinton, Tom Harkin, and Bob Kerrey—all of whom have said they would be receptive to the ideas.

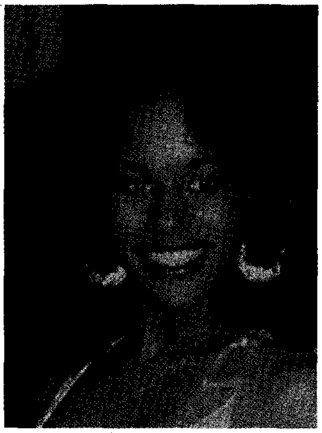
"If I'm your president," Clinton wrote the group, "the Citizens Transition Project's advice . . . will be used to help America live up to her highest ideals of democracy and responsibility."

PEOPLE DOES DESIREE, TICKS OFF *20/20*

People's cover story on Desiree Washington has some *20/20* staffers seeing red. Co-anchor Barbara Walters had locked up an exclusive interview with the woman whose charges led to Mike Tyson's rape conviction, but *People* was released more than a week before the ABC show was broadcast—and included a picture of Washington that she had approved. "ABC thought Washington would go public for the first time with Walters," says a source, "sort of like Patricia Bowman did with Diane Sawyer on *PrimeTime Live*." But the source says *People* got the approval from Washington rather than from her lawyer, who had been dealing with *20/20*.

A *20/20* spokeswoman insists that the show wasn't scooped. "*People* had only one original quote from Washington," she says. "[Washington] has said in no uncertain terms that [the *20/20* appearance] will be her only address to society."

"It was Desiree Washington's decision to go public," says a spokeswoman for *People*. "We knew we had a good scoop, and we went with it."

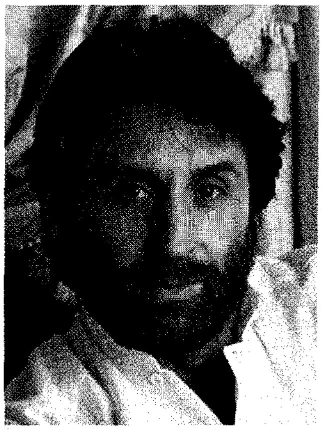

DESIREE WASHINGTON

TIMES TO LEAD SOFT WITH HARD

The New York *Times* is beefing up its city coverage even further. According to a source, the newspaper plans to revamp the Sunday section that now features wedding announcements and fashion. The new format would lead the society pages with metropolitan-news stories.

"We have nothing to announce at this time," says a *Times* spokeswoman.

The metro coverage would replace the Saks Fifth Avenue ad that has run on the front page of the section for years. "We are creating a new position," says Saks senior vice-president Suzanne McMillan, "which will be as great a showcase as the previous one, if not better."


RON SILVER

THE DAWNING OF THE STAGE OF AQUARIUS

Everything from the sixties—including tie-dyed clothes, peace signs, and John F. Kennedy—is chic again, so why not the quintessential sixties musical? Real-estate developer Abe Hirschfeld, who recently produced *The Prince of Central Park*, is planning to bring *Hair* to Broadway later this year, marking the twenty-fifth anniversary of the show's debut.

The performance would be a nineties interpretation, according to executive producer Karen Poindexter, who says the new show will have nude scenes similar to the ones that caused such a controversy when *Hair* opened in 1967. "When it was originally produced, it was staged, but it wasn't choreographed," says Poindexter. The 1979 film was choreographed by Twyla Tharp.

Poindexter says the producers are in talks with Paula Abdul about doing the choreography and starring in the show. Poindexter says she's hoping to do additional casting by making appeals on MTV.

Abdul's spokeswoman didn't return calls.

ASSOCIATE EDITOR: DEGEN PENER

TRUPIN TOWERS MAY HAVE A BUYER

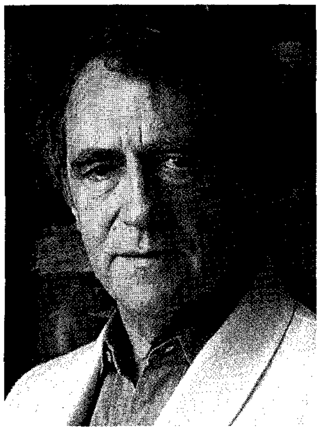
The controversial Barry Trupin home in Southampton—known for its turrets, an indoor "barrier reef," and a replica of an English pub—may finally be sold. In the early eighties, the 63-room Georgian home, built by Henry du Pont in 1926, was at the center of a legal battle between

PAULA ABDUL

Photographs: top, Sygma; center, Joe McNally/Sygma; bottom, Snap/Outline.

SOUTHAMPTON SALE...JUDGMENT NAY...DENIM DUSTUP?...KEEPING PARENTS POSTED

DRAGON'S HEAD



JOSEPH PAPP

MICKEY ROURKE

Trupin and Southampton Village when local officials halted work on the massive renovations that were under way.

Trupin never lived in the house, which he renamed Dragon's Head, and in 1989, he lost a suit against the town. The asking price for the house, which was on the market for $12 million as a "handyman's special" in 1989, has fallen to $3.9 million.

Now, according to a source, "Dragon's Breath," as some neighbors jokingly refer to it, is under contract, and the deal is expected to close this spring. Sotheby's International Realty in Southampton, which is handling the sale, won't comment on the buyer, but the source says that real-estate mogul Francesco Galesi recently looked at the house. A spokesman for the multimillionaire says Galesi is not interested in the property. "The land itself would sell for about $3.9 million," says another source. "The new owner might just tear it down and start over."

REDBOOK PUBLISHES PEDOPHILE'S POINTERS

Redbook magazine has found a startling author for its April issue: a convicted child-molester. In the article "Why I'm Every Mother's Worst Fear," Ross Nelson, who is serving twenty years in a Texas prison, recounts without much remorse how he befriended and seduced young boys for four decades. Few of them, he claims, ever protested or told their parents.

The magazine, which is donating Nelson's payment to the charity of his choice, called up the pedophile after he sent the magazine a letter addressed to no one in particular.

Why would *Redbook* give him a forum? "I think people often want to believe that molestation is stranger-related," says editor-in-chief Ellen Levine. "It's really essential for families to realize that more times than not, it's somebody you know."

LAW SAYS NO LIBEL AGAINST TRUMP SR.

Fred Trump isn't quite as maligned as he says he is, according to a judge.

Donald Trump's father has been involved in a messy dispute over control of a Forest Hills co-op building. Late last year, Trump sued the board of directors, claiming he had been defamed and slandered, causing him "mental anxiety." He was asking for $350 million in damages. But earlier this month, a state judge threw out the complaint, saying Trump "fail[ed] to state a valid cause of action." A spokesman for Trump says he knows nothing of the case.

NEWS AND NOTES FROM ALL OVER

THE PAPP PAPERS: Helen Epstein can finally tell Joseph Papp's story. Epstein, who wrote *Children of the Holocaust* in 1988, had planned to help Papp write his autobiography, and had conducted extensive interviews with him in 1977 and again in 1987. Both times, Papp backed out at the last minute. "He said, 'A book is a summation of a life,' " says Little, Brown senior editor Jennifer Josephy, " 'and I'm just not ready to sum up.' " The producer died last year, and Epstein is using the interviews to write Papp's biography, which Little, Brown will bring out in 1993. Josephy says Epstein also has the full cooperation of Papp's estate and his widow, Gail Merrifield.

THE *JURASSIC* JOB: Malia Scotch Marmo—who cowrote the screenplay for Steven Spielberg's *Hook*—has just been hired by the director to do a rewrite for his next project—an adaptation of the novel *Jurassic Park*, by Michael Crichton, who got $500,000 to write the original script. Spielberg, who paid an additional $1.5 million for the film rights to the book, expects to start filming this summer. Crichton could not be reached for comment.

HEAD ON: The Motion Picture Association of America has reversed itself. The MPAA—which had rejected an ad for Spalding Gray's new movie, *Monster in a Box*, claiming that the picture of Gray made him look as if he had been decapitated—last week told Fine Line Features that it could proceed with its original ad campaign.

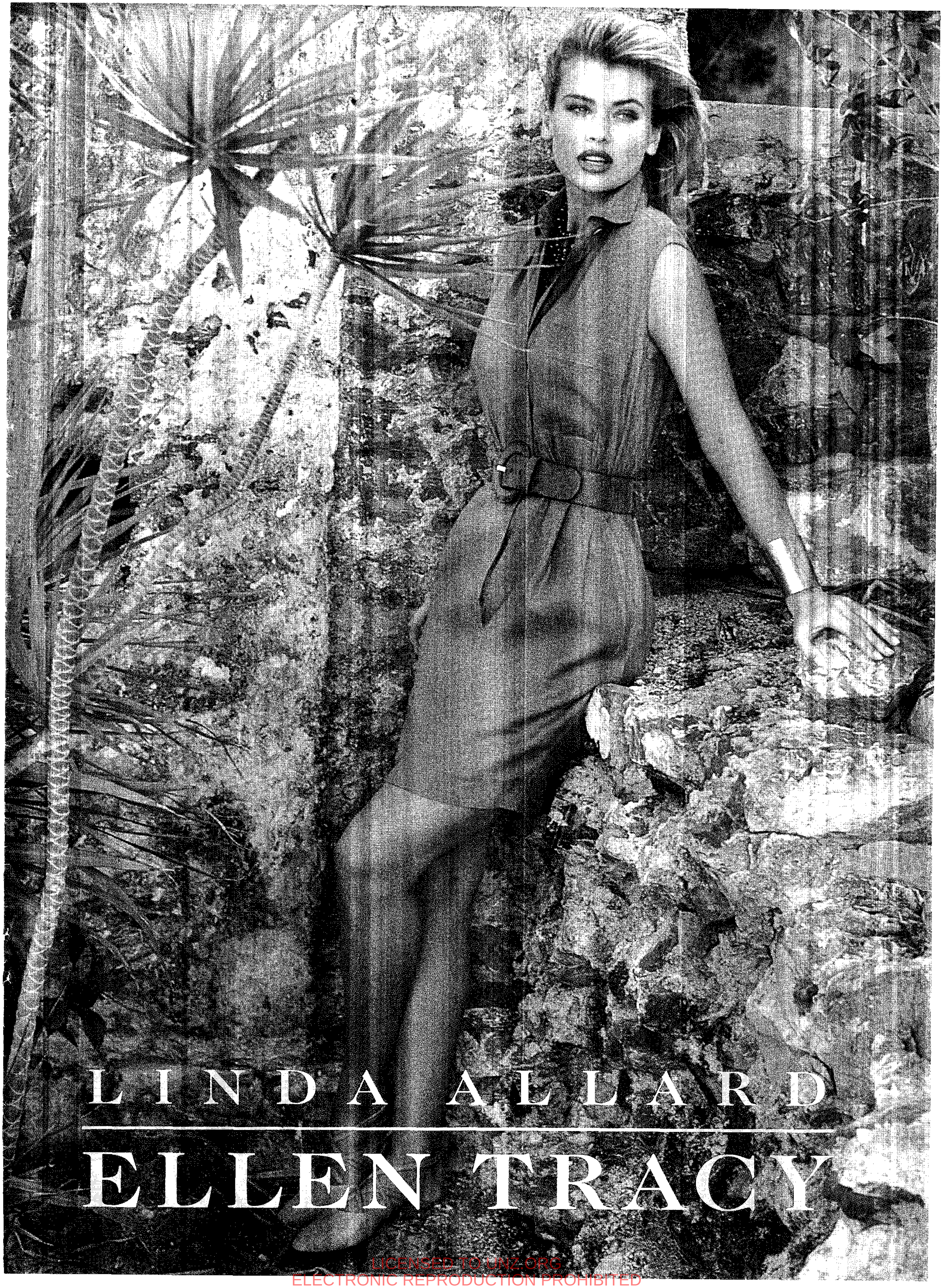
PUTTING THE NIX ON MICKEY'S FASHION PIX

Mickey Rourke had better keep his day job.

The actor, who has gone a few rounds with a boxing career, recently got his first commercial-photography assignment. The moody star of *9½ Weeks* and *Angel Heart* was to be paid more than $75,000 to shoot the spring catalogue for Parasuco, a Canadian-based company that makes a line of denim sportswear and high-fashion clothes. Rourke took the pictures in California earlier this month, but a source says they were unusable.

"They were supposed to be of the clothes, but he took almost entirely head shots," says the source. "They have to dump them." Rourke's agent wouldn't comment, but Parasuco's spokeswoman says, "The first batch of pictures wasn't usable, but [Parasuco] just got a new batch and is going to try to put together a brochure from them."

Photographs: top, Harry Benson; center, Abe Frajndlich/Sygma; bottom, Greg Gorman/Gamma-Liaison.


LINDA ALLARD
ELLEN TRACY

On Madison Avenue/Bernice Kanner

BREWHAHA

BATTLE OF THE BEERS

AFTER 30 HEADY YEARS, THE BEER INDUSTRY has gone flat. Miller Genuine Draft, however, isn't sobbing in its suds.

Barely six years old, Genuine Draft grew 10.3 percent last year, passing ninth-place Miller High Life to become the seventh most popular brew in America, touching off a barroom brawl in the newest category: cold-filtered, unpasteurized beers.

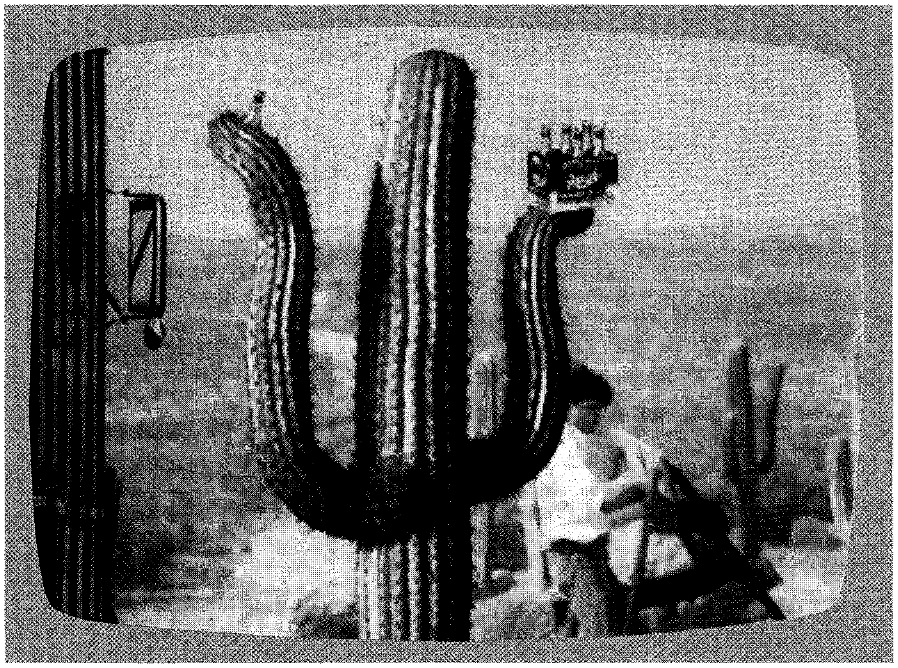
The battle is taking place on at least two fronts. Genuine Draft's wooing drinkers of arch-rival Anheuser-Busch's Budweiser, the all-American reward-for-work-well-done beer. But Backer Spielvogel Bates, Genuine Draft's ad agency, also aims to demonstrate marketing prowess to the Miller Brewing Company. (Last March, Miller pulled its $110-million Lite account from Backer—which had established itself with the brand twelve years earlier—and awarded it to the Leo Burnett agency. Backer vowed to do all it could to recapture Miller Lite.)

Miller Genuine Draft has "developed a distinctive premium-brand image through heavy and effective advertising," says Benjamin Steinman, associate publisher of *Beer Marketer's Insights*. "This is a story of creating an overall family of brands to extend the life cycles of mature giants. Miller was willing to cannibalize High Life and Lite for its new beer."

After Philip Morris acquired Miller, it spent millions bolstering High Life's sales and market share. In 1979, the brand peaked at 23.3 million barrels, trailing only Budweiser. But then came the early eighties, and High Life began to slide. Miller responded by testing several new brands. There was Meister Brau for the price-conscious, non-alcohol Sharp's for the teetotalers. And for the adventurous, there was Plank Road Original Draught.

Consumers liked Plank Road, but not enough: Miller recalled its first "packaged draft beer." Then, after testing, the renamed and repackaged High Life Genuine Draft went national in spring 1986. Marketing played up its High Life heritage; the black foil label replacing the traditional white-and-gold label gave it a masculine image, and the clear-glass bottles conveyed refreshment.

"The concept is rooted in beer tradition. The taste is rich and smooth—a result of the unique cold-filtration system that eliminates the need to heat-pasteurize. And the marketing gave it a fun, contemporary image," says brand manager Tony Sciolla. That image appeals most to 21-to-34-year-old men, who drink more than any other age group and are more brand-loyal. Genuine Draft Light also has a lot of women drinkers.



DESERT STORM: *The "cactus" spot for Miller Genuine Draft.*

"People understand that this is draft beer from a keg, in a package. It's what they drink on tap at home," adds Sciolla. "Consumers get that our slogan 'Get out of the old; get into the cold' means to get out of a hot, uncomfortable position into a cool place, to leave their current beer for a new one."

Initial ads showed a Genuine Draft bottle complete with tap. In current spots, the beer transforms steamy situations into snow-filled scenes. In one, an animated cactus stops an MGD delivery truck, pirates a six-pack, and turns the desert into a friendly blizzard. In another, a Genuine Draft–toting heartthrob turns a muggy bus trip into a cool party plane. In a third, a sweltering summer day becomes a romp at the beach.

Last year, according to the Beer Institute, roughly 80 million Americans spent more than $49 billion for 188.5 million barrels of beer. (That's 23.2 gallons a person.) Sixty-one percent of drinkers were men who supposedly quaffed 85 percent of the brew. About one third of all beer sold is drunk at home. More beer is sold in California, Texas, New York, and Florida than in the other states, but on a per-capita basis, Nevada, New Hampshire, and Wisconsin are in the lead. Gallup says that 43 percent of Americans abstain and that beer is likely to be favored by 18-to-29-year-olds, Midwesterners, and those without a college education. (Wine is big with women, the wealthy, and college graduates; hard liquor with mature Americans and those in the South and East.)

MGD's meteoric rise—it now has a 3.3 percent share—prompted Miller to phase in a light version in 1991. Though Anheuser-Busch was reportedly testing a draft beer, the company published a pamphlet for its distributors that disparaged draft, predicting it would be a fad. The company soon changed its mind. Last time, it had waited seven years before chasing after Miller Lite with Bud Light. It didn't want to make the same mistake twice.

Four years after Genuine Draft first caused a stir, Anheuser-Busch brought out its best—drafts, that is. First came Busch Light Draft (in a traditional brown bottle) and Bud Dry Draft, then Michelob Golden Draft and Golden Draft Light, and, finally, Busch Cold Filtered Draft—which, alas, was killed last month. Interestingly, the initials, message, and packaging of Michelob Golden Draft look so much like MGD's that one analyst called it "Miller Genuine Draft in sheep's clothing." (The commercials tap a barrel made of ice; the tag line is "Capture the Pure Cold." The label is shiny black-gold-and-red, and the bottle is clear, like MGD's. Busch has claimed it wasn't copying but using the obvious way to market draft beer.)

Other brewers have also joined the draft war. G. Heileman Brewing produced Old Style Classic Draft and Classic Draft Light. "The Cold's Inside," boasts the tag line. Here's the "draft beer without the snow job." Stroh recently introduced Old Milwaukee Genuine Draft and Genuine Draft Light, which are promoted as "real draft beer without the keg." People perceive draft as a cleaner, fresher, lighter brew, says Mark Steinberg, brand director for Old Milwaukee at Stroh.

Coors seems to be the big loser in this skirmish. Coors Banquet had always been cold-filtered (meaning draft). But when the category exploded, the company renamed it Coors Original Draft. Loyalists thought that the formula had been changed and abandoned the brand: Sales shrank. Soon after, Coors dropped the "draft" part of its name. The company didn't, however, forsake drafts altogether: It brought out two under the Keystone label.

Draft wasn't the only category with many new entries. Two years ago, the five top domestic brewers began what *Beverage World* called a "Beer of the Month Club." Over the past two years, they have introduced fifteen new brands. Miller is now testing Reserve (regular and light), a barley-based beer, and Lite Ultra. At 77 calories—most light beers have 96 calories, regular brews 140—it's seen as a response to Lite's decline, much the way MGD was to High Life's.

Once a beer starts to slip, says Beverage Marketing Corporation president Michael Bellas, it's virtually irreversible. And in 1985 High Life started to slip. Miller reacted by moving the $55-million account from Backer to J. Walter Thompson. The new agency replaced "Welcome to Miller Time" with "Made the American Way," playing up patriotism and American virtues.

But after four years, Miller dropped JWT for Burnett and what one critic called a "mawkish and insincere" campaign about everyday heroes, replete with flag-waving and scenes of racial harmony. Miller has had other reversals. It dropped its "Champagne of Bottled Beer" positioning for "Miller Time" after research found that heavy users weren't the upscale jet-setters featured in its ads but young, blue-collar men who drank at bars with their buddies.

Lite is undergoing a similar analysis. In 1973, when Miller declared "Let there be light," the company understood that other low-calorie beers had failed by highlighting their low-alcohol and low-calorie content. Instead, it played up Lite's less-filling nature using masculine bar scenes. The ploy was a shrewd one. Now Lite is second only to the "King of Beers," the low-cal category accounts for almost a third of all beer consumed in America, and Miller is the No. 2 brewer. Lite accounts for more than half of its sales.

But last year, for the first time, sales slid 4.5 percent, says *Beer Marketer's Insights*, while other low-cal brands moved up. (Recently, Anheuser-Busch claimed *it* had surpassed Miller in sales of light beer. Miller called that nonsense.)

Miller turned its star patient over to its marketing doctor, Leo Burnett, which had revived Philip Morris's dying Marlboro brand. In July, Burnett scrapped the seventeen-year-old "Tastes Great/Less Filling" debate featuring aging athletes—it *had* grown paunchy and ineffective—for "It's It and That's That." One spot in the much-denounced campaign pits Lite against Bud and positions it as a brew for all drinkers, not just calorie counters. Despite the critics' squawks, Miller is committed to "It's It," says spokesman Dave Fogelson. "Beer drinkers find our 'best beer' positioning believable, and they're the ones we create our advertising for."

"Miller's brands had a track record behind them to envy—and to worry about," says Greg Prince, senior editor of *Beverage World*. "Miller hadn't lost its drinkers, just its future, as the younger generation looked at these aging brands with unglamorous images and chose brews other than what their fathers had. MGD gave the company a second wind." ▬

NO EQUAL.
USA
NETWORK
WHEN ADVERTISERS LOOK FOR KIDS, THEY LOOK TO USA.

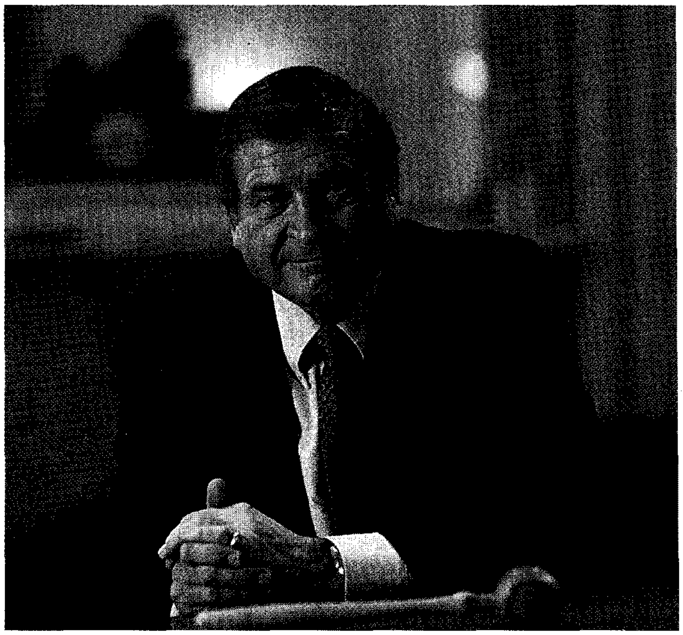
The Bottom Line/Christopher Byron

CHAPTER ELEVEN

BANKRUPT TAX POLICY

IT'S BEEN GREAT TO LISTEN TO A GENUINE debate developing over economic policy among Democrats on the campaign trail. Whatever folks may think of these candidates individually, there is no denying that they are collectively bringing America some of the most interesting economic ideas to be heard in quite a while, from the "flat tax" notions of Jerry Brown to the business-investment proposals of Paul Tsongas.

Contrast that with the vapid pseudo-ideas that are skulking around Washington at the moment and it's no wonder folks are fed up with the people who are running the government. In recent days, the contrast has been starker than ever as attention has once again turned to two problems Washington can barely deal with in even the best of times—taxes and spending.



MR. PREDICTABLE: *Dan Rostenkowski is proposing another tax hike.*

The spending alarm was sounded by a report from the Congressional Budget Office, which showed that the vaunted "budget summit" deal of October 1990 is simply not going to bring about the long-term deficit reduction its supporters had hoped for. Even allowing for the "cyclical" deficit caused by the recession, the CBO figures show that deficits will never drop below $178 billion in the nineties and will wind up in the year 2002 at a stunning $407 billion in red ink, the highest level in relation to the overall economy since 1991.

According to researchers at *Congressional Quarterly,* the chief cause of this rising tide of red ink appears to be escalating outlays for mandatory spending programs such as Medicare, Medicaid, agricultural subsidies, and food stamps. But a study two weeks ago from the right-leaning Heritage Foundation suggests that there may be more to the problem than that. According to the Heritage study, the Office of Management and Budget may be cooking the books to make projected spending by the administration seem smaller than what is actually planned—not just for mandatory programs but for all sorts of domestic discretionary programs as well.

According to the Heritage analysts, the administration's claim that it is holding domestic discretionary spending next year to 1992 levels is not really true at all. By eliminating or reducing spending on 330 different programs from the fiscal-1993 budget, the administration is claiming "savings" of $13.1 billion over the life of the programs. But only $1.5 billion of that money would actually have been spent in 1993 anyway.

Meanwhile, spending has been increased by $9.7 billion for 177 other domestic discretionary programs, creating a net fiscal-'93 increase of $8.2 billion, or roughly 4 percent over 1992 levels. Included in the increased spending: the Texas-based Superconducting Supercollider. Increased support for the project will obviously benefit the Texas economy, but just as obviously it won't do much for the taxpayers elsewhere in the country who collectively will have to shoulder the cost.

On the congressional front, the news is just as depressing, as Democrats on the Hill seem to be rallying around a good old-fashioned "tax and spend" tax bill for 1992—exactly the sort of discredited fiscal package that Paul Tsongas won the New Hampshire primary by repeatedly attacking.

"The House Democratic behavior is bizarre," said House Minority Whip Newt Gingrich on the eve of the primary. "They're producing a bill that I believe their front-runner in New Hampshire, Paul Tsongas, would clearly veto."

Unfortunately, the tax-bill ideas coming from the Republican side of the aisle don't seem any better. Three separate tax bills are now on the House floor—two from the Democrats and one from the Republicans—and collectively they contain a laundry list of whiskered ideas that range from the generally ineffectual to the outright damaging.

"The direction we're moving in is not good policy," says congressional policy expert Norman Ornstein of the American Enterprise Institute, who laments the fact that none of the three bills really does much to stimulate what the economy needs most—a boost in both savings and investment.

For example, all three bills offer at least some favored treatment for capital gains. But economist Lawrence Chimerine of DRI/McGraw-Hill, the econometric think tank, says a better approach would be an investment tax credit, which would actually create an immediate and tangible incentive for businesses to invest.

As for savings, Ornstein of AEI endorses an idea floated recently by Brooklyn's savvy congressional Democrat Charles Schumer, who calls for "indexing" the interest on savings accounts. In this approach, savers would be taxed only on the amount they earn over and above the prevailing inflation rate. "If it makes sense to index capital gains, it makes just as much sense to index the interest on savings accounts," says Ornstein. "Doing so would send the nation's savings rate through the roof."

Of the three bills, the one introduced by Republican William Archer of Texas, ranking minority member of the Ways and Means Committee, seems the least objectionable. This bill contains the seven short-term tax-cut proposals that the president in his State of the Union address said he wanted to see enacted by March 20. These include a cut in the capital-gains rate to 15.4 percent, a temporary credit of $5,000 for first-time home buyers, some relaxation of the rules for IRA withdrawals, and various modest incentives to invest in commercial real estate—an asset the country has too much of already.

No one really knows how much this bill would wind up costing anyone. Estimates by the congressional Joint Committee on Taxation say the bill would cost the Trea-

Photograph by Paul F. Gero/Sygma.

sury $31 billion. By contrast, the Treasury itself says the package would actually bring in $18 billion instead—mainly as a result of spending reductions involving the Pension Benefit Guaranty Corporation. A specialist in the subject at the Ways and Means Committee says the Treasury numbers are misleading because the PBGC "savings" would come from funny-money accounting tricks.

If all that's not confusing enough, there's the so-called Gephardt bill, named for its sponsor, House Majority Leader Richard Gephardt. This bill contains all the president's revenue provisions, not just some, as with Archer's. The Joint Committee on Taxation says the bill would cost the Treasury $54 billion in lost revenue; the Treasury says the loss would be only $25 billion.

The third bill, backed by Ways and Means Committee chairman Dan Rostenkowski, may well be the most worrisome of the lot. Raising taxes in a recession sounds like a guaranteed way to make the economy's problems worse than ever, but a tax increase is exactly what the Rostenkowski package seems to offer.

Introduced as an "alternative" to the Archer bill, the Rostenkowski plan contains a two-year tax cut (up to $400 per family on a joint return) but recoups the cost by permanently raising the top marginal income-tax rate to 35 percent for individuals earning more than $85,000 annually and for joint-return filers earning more than $145,000.

According to one Ways and Means staffer, the $90-billion package loses money to the Treasury during its first two years but winds up earning it all back, and more, during the next three years—a net tax increase for a bill that styles itself a cut. "It's a tax hike, pure and simple," says Daniel Mitchell of the Heritage Foundation. "By 1995, the bill would start generating an actual gain to the Treasury."

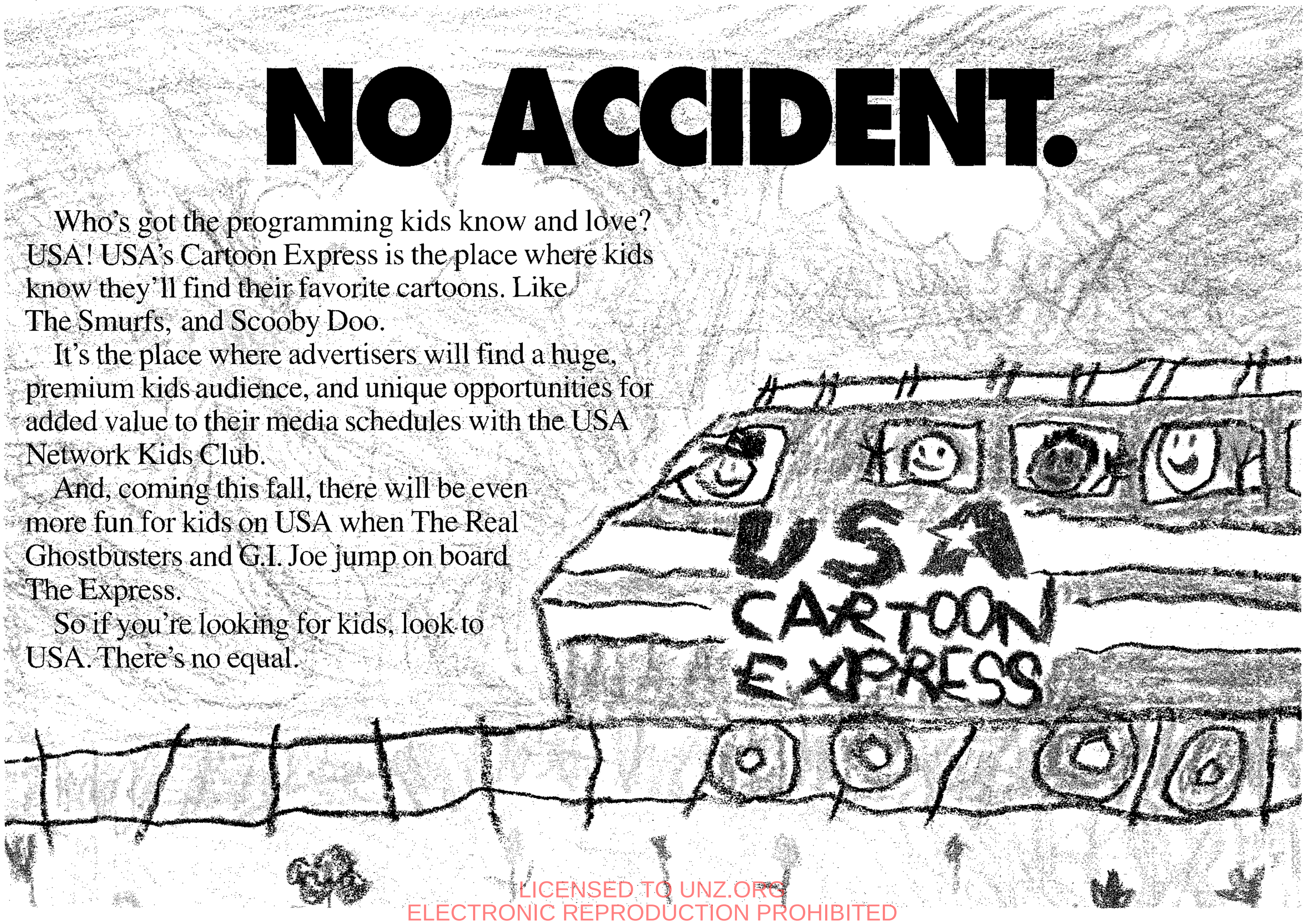
During his eleven years as head of Ways and Means, Rostenkowski has had both successes and failures in helping shape tax policy for the country. But as people begin to question whether it was right for Ronald Reagan to cut taxes as dramatically as he did without making certain that congressional spending got curtailed as well, Rostenkowski's own role in Reaganomics is bound to be reevaluated.

Taking over as chairman of Ways and Means in 1981, Rostenkowski quickly lost control of Ronald Reagan's first tax-cut package, permitting a bitter fight over the bill to erupt on the floor of the House. When the dust settled, the legislation that emerged was a Christmas tree of subsidies and giveaways.

This led to exploding budget deficits, which surged from $78.9 billion in 1981 to $212.3 billion in 1985. Then came Reagan's second major tax package, in 1986, and once again Rostenkowski played a pivotal role. Many Republicans agree that without his efforts the Reagan initiative would plainly have foundered. Yet with its success came bigger deficits than ever, reaching $268.7 billion by fiscal 1991.

These deficits led finally to Rosty's costliest move of all, as he began championing a "budget summit" to work out a plan to close the deficit. One of the most poorly timed fiscal initiatives imaginable, the resulting $165-billion tax-increase package not only hastened the onset of recession but sent deficits surging to higher levels than ever, with some $399.4 billion in red ink projected for the fiscal year that ends in September.

Now, sixteen months later and with the economy weaker than ever, Rostenkowski's latest tax package looks eerily familiar—yet another tax hike in a struggling business environment. But why be surprised? As the candidates take their road-show debate to the southern states for the Super Tuesday primaries, back in Washington it will be business as usual, as the administration keeps playing numbers games with the budget while the folks in Congress keep trying to upstage one another with empty and often bankrupt ideas.



NO ACCIDENT.

Who's got the programming kids know and love? USA! USA's Cartoon Express is the place where kids know they'll find their favorite cartoons. Like The Smurfs, and Scooby Doo.

It's the place where advertisers will find a huge, premium kids audience, and unique opportunities for added value to their media schedules with the USA Network Kids Club.

And, coming this fall, there will be even more fun for kids on USA when The Real Ghostbusters and G.I. Joe jump on board The Express.

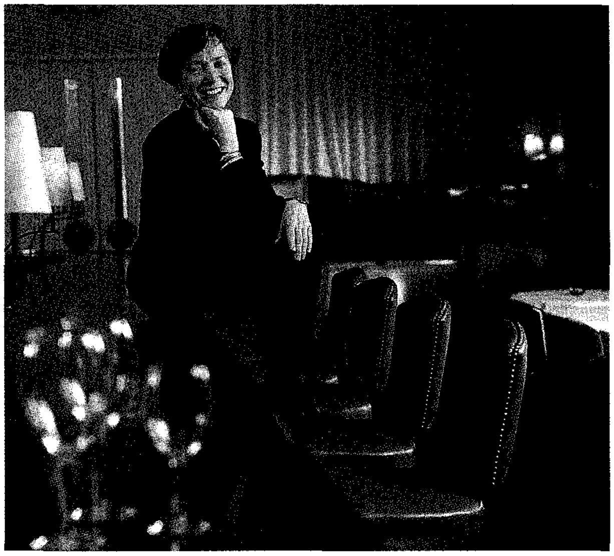
So if you're looking for kids, look to USA. There's no equal.

FAST TRACK

EDITED BY CHRIS SMITH

BRIEF LIVES

A Full Course of Style



Luxury Yugo: Restaurant designer Helka Puc at Patric.

PATRICK ROBERTSON KNEW exactly what he wanted: a restaurant that looked every bit as smart, casual, and elegant as the food he planned to serve. A talented chef whose credits include Le Cirque, "21," and "44" at the Royalton, Robertson wanted someplace sexy and contemporary "but done within proper lines."

Enter Yugoslavian-born designer Helka Puc (pronounced *Pootz*), who, for five years, had worked with Ian Schrager and Philippe Starck on the Royalton and Paramount hotels. Together, Robertson, 37, and Puc, 43, have come up with Patric, which opened early last month at 150 Varick Street, on the site of the much-lamented J. S. Vandam and the best-forgotten Falls.

There are, to be sure, Starck overtones—the moss-green velvet on the chairs, the enormous beveled mirror over the bar, and a big gilded, cone-shaped vase that echoes the Royalton's horn motif. But the little forties-ish bar lamps with their rice-paper shades ("I wanted them to act as bunches of flowers," Puc says) and the swanky black leather banquettes ("which curve and move like humpback whales") give the room its very own clubby retro feel.

Puc says she took inspiration from everywhere. Spotlights and overhead reflectors help create "the effect of sunlight coming through the forest," and the aquatic-blue-and-sea-foam-green watercolors were borrowed from a room pictured in a Japanese design magazine. "I ripped out the page and took it to Janovic Plaza," Puc remembers. With the help of a computer analysis, the shop re-created the exact colors. And while the slipcovers that appear at random on chairs throughout the room may suggest Odilon Redon, they in fact come from a cheap fabric joint on Canal Street.

Working on a bare-bones budget of $50,000, Robertson says he commandeered a lot of talented people who just believed in "what we were doing." That included a New Jersey childhood chum—now a rock star's audio engineer—who helped out with the fourteen-speaker sound system. And Puc, who's currently at work on New York offices for Oprah Winfrey, says she, too, knows something about making the impossible possible. Take the time Ian Schrager told Puc that he wanted fish for the lobby of the Royalton. "Not just any fish," she says, "but Yves Klein–blue fish. Do you know how hard it is to find Yves Klein–blue fish?"

RICHARD DAVID STORY

TWENTY QUESTIONS

☐ HOW DOES THIS SOUND: *Tsongasmania*?

☐ Isn't every movie No. 1 its first weekend out?

☐ How much is it going to change your life if Oswald didn't act alone?

☐ When did *Why not?* become *Yes* in cabbie language?

☐ How many ways can you spell *Gennifer*?

☐ Couldn't the president find a better euphemism for *recession* than "hard times"?

☐ Weren't you surprised Al Sharpton wasn't killed for food when he went to Haiti?

☐ Perhaps you could suggest a nice domestic wine for under $2?

☐ Who died and made Elizabeth queen?

☐ What are the chances that drinking vodka straight from the bottle will be called "a Yeltsin"?

☐ Is it okay if I bash Japan, boss-san?

☐ Aren't you scared that someone will think those snowball outfits they wore at the Winter Olympics opening ceremonies would make great bridesmaid dresses?

☐ Should it be *A Current Affair* that decides who's moral enough to be president?

☐ Which came first, the fennel or the arugula?

☐ There's only one problem with buying American—how many hand-thrown vases do we need?

☐ Would you eat that stuff we send to Russia—Borscht Helper?

20
Questions

☐ Is whoever stole my TV watching *Unsolved Mysteries*?

☐ What are the chances that New York TV weathermen get paid by the pound?

☐ Do we really want a president who does his own grocery shopping?

☐ What's the point of being a princess if you have to buy a British car?

JIM MULLEN

Photograph by Wyatt Counts/Outline.

GOIN' TO THE CITY CHAPEL OF LOVE

Alain and GerriLynn Noboa.

Luis Sanchez and Doris Bonaparte.

Raymond McNeil and Rhonda May Harper.

Flora and José Gabriel Martinez.

Antoinette Tota and Michele Perrino.

Franklin and Mildred Pagan with witness.

Shem Law, Maria Huxley, Alice Huxley.

Mary Lamm-Kaleta and Bogdan Kaleta.

Melissa and Pedro Rios.

MILDRED'S WAITING FOR Franklin to park the car. She overslept and forgot her bouquet on the kitchen table, but with white gown and pearl choker and future mother-in-law in place, all Mildred needs now is her groom.

On this Valentine's Day, their busiest day of the year, clerks Carlos Cuevas, Lawrence Israel, and Raymond Teatum perform 219 marriages in Room 257 of the Municipal Building. A February 14 ceremony seems to appeal to the feminine sense of romance and the masculine notion of convenience. "I know," one man says, glancing at his happy bride, "that I won't forget an anniversary *and* Valentine's Day." **Robin Raisfeld**

Photographs by Peter Freed.

DETAILS

She *Loved* It!

WHEREVER PAULA GLOGAU goes these days, people want to know if she's that lady from the *Grand Hotel* commercial. The loud, relentlessly effusive woman in glasses who stands outside the theater shouting in her husky New York accent, "Cyd Charisse is *fabulous,* wonderful! . . . *I loved her so much.* She is *fantastic*! Her movements, her dancing, her voice, everything about her is *terrific*! . . . I'm going to see it twice more. As soon as I could get tickets. My husband works in this area."

All of the attention has been overwhelming. "I'm in restaurants, at the beauty parlor, at Key Food. I can't go in there without being stopped by at least five people," Glogau, 61, says over coffee and a Danish at a diner off Queens Boulevard, near her home in Briarwood. Off-camera, Glogau is more grandmotherly and less brassy, carefully going over the menu for something to recommend. "People that couldn't get me on the phone sent me letters," she says. "They couldn't reach me. Forget about reaching me. That phone didn't stop.

"I waited for the bus to come today, and a woman points her fingers at me. I said, 'Yes, it's true. It is me.' "

It was just three weeks before, on January 10, that she and her husband, Robert, decided to spend Friday evening out on the town with two friends. Then Glogau emerged from *Grand Hotel* and delivered her fateful testimonial. "I just voiced my complete opinion about everything. We walked away and my friend said, 'Paula, you made that commercial,' and I said, 'Jean, what are you, kidding?' and then the following Thursday night I got the message on the machine. I'm ecstatic."

For the past 22 years, Glogau's held a part-time job in the cafeteria of P.S. 99 in Kew Gardens. She and Robert, a textile converter, plan to retire to Fort Lauderdale, where they own a condominium, later this year, but Glogau will miss Broadway. "My first show, with my mother, was *Oklahoma!* When I was dating Robert, I had bought tickets for *My Fair Lady.* They were very inexpensive tickets. What an experience. We climbed and we climbed to the last row. I said, 'Uh-oh, this guy isn't gonna call me again.' He couldn't wait to call me to thank me. We were holding up the wall, but we loved the show."

Grand HOTEL
THE MUSICAL

Ad nauseam: The fabulous Paula Glogau.

The producers of *Grand Hotel,* meanwhile, couldn't be happier about Glogau's television debut, which is threatening to put her in the camp hall of fame, right next to the star of the "I've fallen and I can't get up" ads. "There's definitely been a reaction," says Rick Elice of Serino Coyne, the company that created the ad and paid Glogau $935 for her star turn. "I'd like to see her become the next 'Where's the beef?' lady." Disc jockeys on Z-100 and a talk-show host on WABC have even been playing the spot's most memorable phrase, "I *loved* her," as a punch line.

Glogau's newfound celebrity hasn't impressed everyone, though: One day last week, a co-worker at the elementary-school cafeteria sniffed, "The one for *Les Misérables* is *much* better."

DEGEN PENER

MEDICINE CABINET

ARM & HAMMER & TEETH

SOME WELL-HEELED NEW Yorkers were discussing their newest addiction.

"I started a couple of months ago," said one. "I couldn't go back."

"I actually look forward to it now," another admitted.

"I tell all my friends about it," a third bragged. "But it's hard to explain why you're so moved by a toothpaste."

Toothpaste? No wonder the talkers fell into an embarrassed silence when interrupted by a non-convert.

The paste of the moment, called Dental Care, was introduced by Arm & Hammer in 1988. Its success owes much to word of mouth spread by fans who sound like an Annie Sez commercial when they rhapsodize about "the sharp, gritty taste and that really clean feeling." That taste, which some brushers loathe, is baking soda—the same stuff that's useful as a fire extinguisher or for sweetening smelly refrigerators.

Despite decidedly low-key advertising and a price of about $3.19 for a large tube, Dental Care has captured 8.5 percent of the market, more than four times its original goal. Now two competitors are introducing their own baking-soda lines; Tom's of Maine already had one on the market. And although Arm & Hammer likes to emphasize the hygienic benefits of baking soda, it's the clean aftertaste that's converted so many.

"We call that the mouth feel," says Bill Egan, the president of Arm & Hammer. "Based on anecdotal information we have, people do seem to get sort of hooked on it. . . . If you're going to have an addiction, it's a pretty healthy one to have."

JEANNETTE WALLS

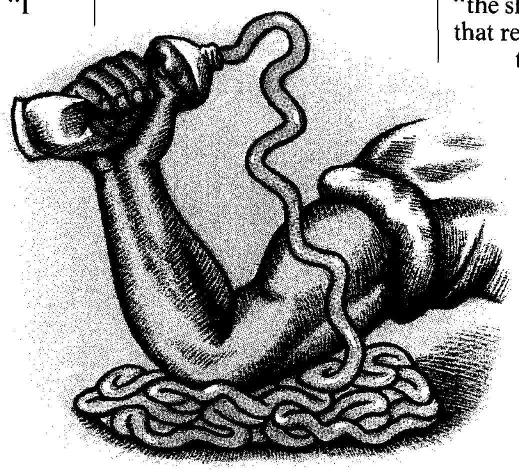
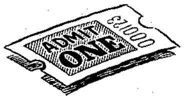


Illustration by David Gothard.

HOT LINE



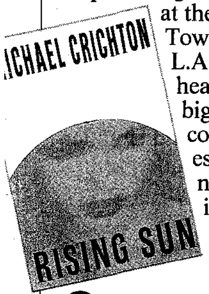
THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

BOOKS

***To the End of Time:* Richard Clurman, a veteran Time Inc.–er, tells exactly how the company he worked for was transformed from a mere magazine empire into a megaconglomerate. It's a jet stream of juicy anecdotes, sharp perceptions, and brilliant character sketches. (Simon & Schuster; $23.)**

Rising Sun, Michael Crichton: In this high-tech thriller, the suspense begins with a murder at the Nakamoto Tower in downtown L.A.—the new headquarters for a big Japanese company—and escalates into a nail-biting tale of international competition. (Knopf; $22.)



ART

"Picturing Africa: Photographs of the Zulu, 1870 to 1900": In a wide-ranging exhibition, a group of European photographers manages to record an extraordinary culture over 30 years. At the Metropolitan Museum of Art through February 29.

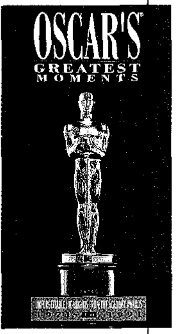
THEATER

Marvin's Room: Scott McPherson's fierce and very good comedy about a serious subject—death and dying—moves from the tiny Playwrights Horizons to the Minetta Lane Theatre beginning February 28.

L'ATALANTE
L'ATALANTE
A FILM BY JEAN VIGO
STARRING MICHEL SIMON DITA PARLO JEAN DASTE

MOVIES

***L'Atalante:* Jean Vigo, who died in 1934 at the age of 29, made this remarkably modern film in the same year. It's about a couple who take a barge ride on the Seine for their honeymoon. Two years ago, the film was restored to its full 89-minute length, and it's at Le Cinematographe, 15 Vandam Street.**



VIDEOS

Oscar's Greatest Moments, 1971 to 1991 ($19.95): Remember Streisand's barely chiffoned derrière? John Wayne's last time in public? Sacheen Littlefeather standing in for Marlon Brando? They're all part of this video hoot.

RECORDINGS

Rossini Celebration, Marilyn Horne: The 200th anniversary of the composer's birth is on Saturday, February 29, and there are fêtes galore. In this recording, RCA and Horne, the quintessential Rossini interpreter, have put out a fine collection of songs.

MARILYN HORNE
Rossini Celebration
MARTIN KATZ

DANCE

The Feld Ballets/NY is now at the Joyce Theater, with five premieres—all by Eliot Feld—to highlight the new season and celebrate the choreographer's twenty-fifth anniversary. The company's here through March 22.

ASK GAEL

***Is it too late to be first somewhere?* You're just a little late to be ahead of the crowd at Cafe Tabac, on a grungy street in the East Village. Don't let a quiet bar scene fool you. Climb the stairs to where great-looking young folk, some just old enough to drink, hang out flirting and shooting pool. Why here? Beats me. You can get steak and frites for $13.50 and a fair salami-and-cheese sandwich for $10. At 232 East 9th Street; 674-7072.**

TASTINGS

BY ALEXIS BESPALOFF

"A View From the Vineyards": This year's tasting, at Tavern on the Green, features more than 200 wines from 100 California wineries. And there's food from the Four Seasons, "21," Remi, Sign of the Dove, Mondrian, and others. Friday, March 6, from 7:30 to 11 P.M. Tickets are $150; call 925-2256.

MUSIC

James Brown: The godfather of soul has some great material, but you never know if the man's going to be feeling good in concert. Here's hoping. Curtis Stigers opens for Brown. At the Paramount in Madison Square Garden on February 28.

Together: Emanuel Ax, Isaac Stern, Jaime Laredo, and Yo Yo Ma will be at Carnegie Hall on February 24 and 25.

TELEVISION

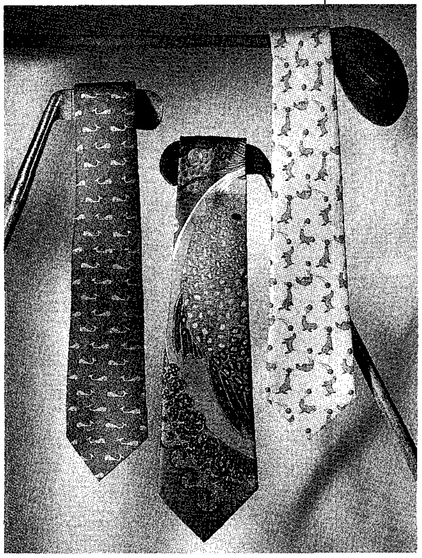
I'll Fly Away: After a six-week hiatus, this much-acclaimed show about the civil-rights movement returns to prime time. And a good thing that is, according to John Leonard, who calls it "the classiest show on TV." (February 28; NBC; 9 P.M.)

Theo Westenberger

The 34th Annual Grammy Awards: For year No. 2, the flashiest music awards in the business will be returning to Radio City Music Hall. If you don't have a seat, take heart—the whole show will be broadcast on CBS, February 25, starting at 8 P.M.

FASHION

Hermès is determined to save the whales—and even the seals and a few more of God's underwater creatures—*and* sell a few ties. The brightly colored whale and seal ties were made to commemorate the Year of the Sea ($110); the print in the middle is available only as a woman's scarf ($215).



Les Jörgensen

SOMETHING HAPPENED

BY
JOE
KLEIN

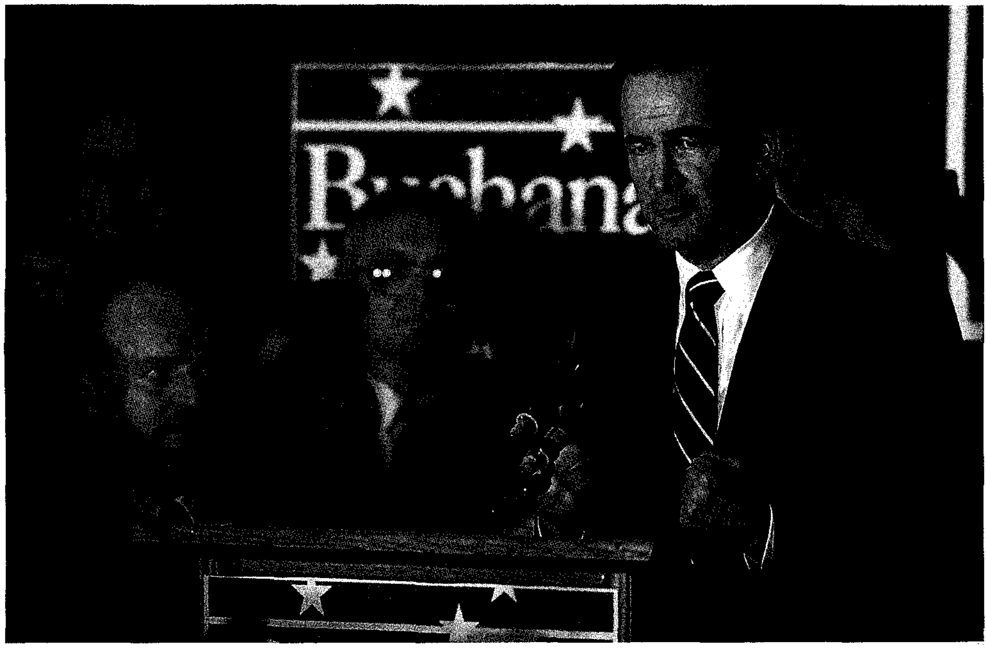
NEW HAMPSHIRE SIGNALS THAT THE '92 ELECTION MAY BE ONE OF THOSE HISTORIC TURNING POINTS

NOT MUCH NEWS FROM THE NEW Hampshire primary. Same old stuff: The hot Democrat said his campaign provided "a voice for the voiceless . . . those on the unemployment lines in Manchester and Concord, those who are losing homes in Londonderry and Laconia, those who are losing a way of life from Nashua to the North Country."

The leading Republican also was selling the old-time religion. He said America would be "healed" if the power of the free-enterprise system could be released—especially by reducing the capital-gains tax. "We have to change," he said. "No more corporate-bashing, no more Japan-bashing, no more protectionism, no more class warfare."

Wait a minute. That's not right.

That was Pat Buchanan, the hot *Republican,* talking about a voice for the voiceless. And that's Paul Tsongas, the winning *Democrat,* who wants to lower the capital-gains tax. And that's what we are looking at after the nation's first presidential primary: the political world turned upside down, an election season that has veered off into murky, uncharted waters—an unloved incumbent president suddenly in deep political trouble, challenged by a charismatic extremist television celebrity; two Democrats, deemed "unelectable" by their party's cowering establishment, running strong against all the odds.



Shawn Henry/Saba

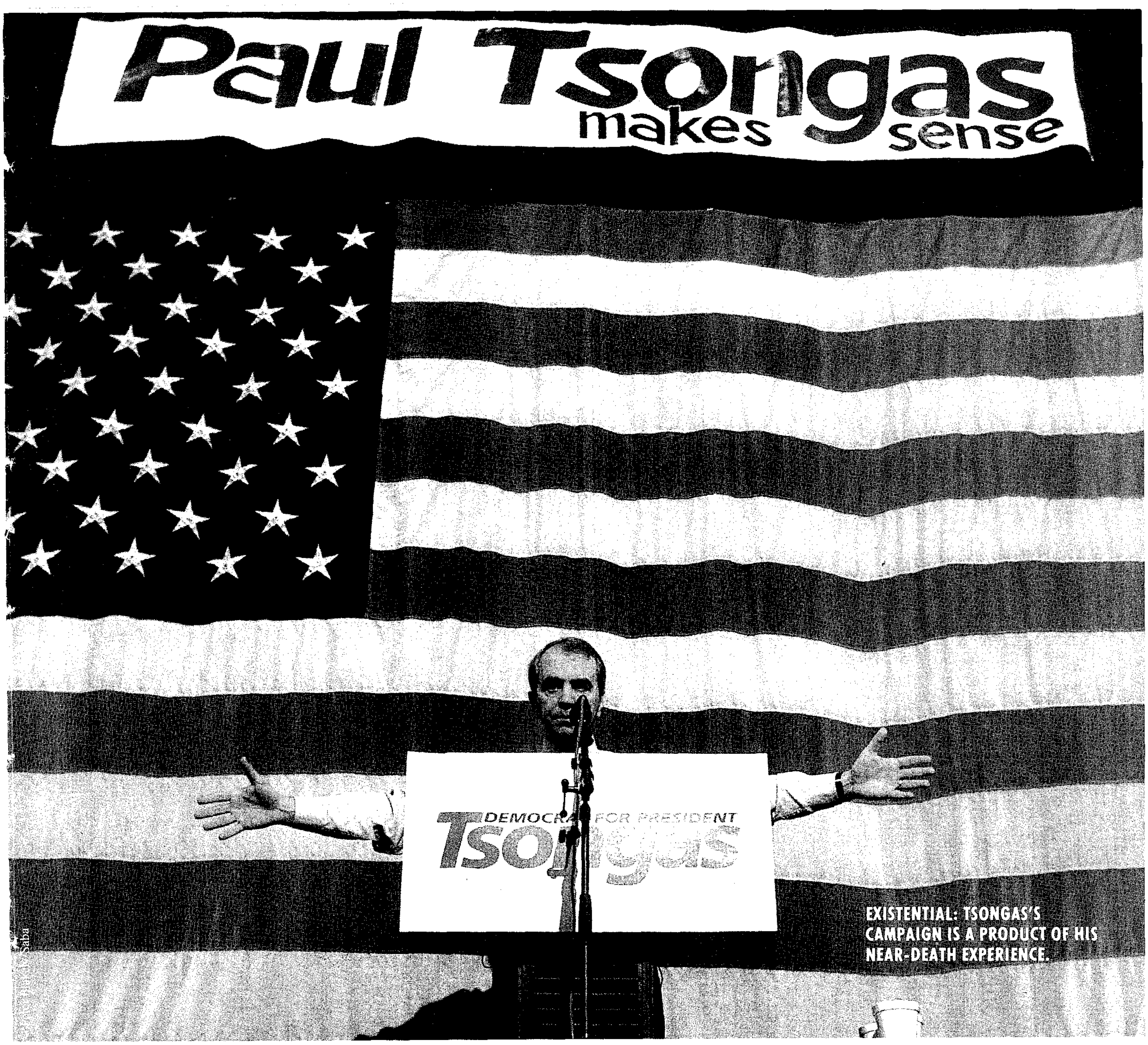
CANNY: BUCHANAN PROVED HIMSELF MORE THAN A PUNDIT WITH PRETENSIONS.

And suddenly, it does seem possible, as Arkansas governor Bill Clinton has been saying for several weeks, that 1992 will be a "big" election, a sea-change election—perhaps even as important as 1932 and 1968—when (as Arthur Schlesinger Jr. and others have pointed out) the political culture is transformed. Certainly, the end of the Cold War ranks with the Great Depression and the Great Loss of Faith as a mega-event in American history, demanding a fresh look at the nation's goals and priorities—but the politicians, especially those in Washington (and, most especially, George Bush), have been slow to recognize it. Apparently, though, the public is ready for bolder stuff.

If nothing else, the results from New Hampshire—a state not normally given to populist antics—sent a profound shudder through the hierarchies of both parties. "Hello, Washington," as Paul Tsongas said in his clever, forceful victory speech, "this is New Hampshire calling. Are you listening? We're sending you a message. Just tell us the truth. We're grown-ups. We can live with it."

The message was sent most directly to George Herbert Walker Bush, whose New Hampshire primary campaign reflected the domestic side of his presidency—half-hearted, careless, and profoundly cynical. The defining moment came just a few days before the voting, when the Washington *Post* reported that the president was "delaying" the middle-class tax cuts he had promised in the State of the Union message. "That was a proposal for New Hampshire," a Bush political adviser admitted, remarkably. The president's actual priority—the package he challenged Congress to pass before March 20—was seven business-related programs, including a more substantial capital-gains tax than the one he had announced. "This," the official said, "is the real proposal."

Pat Buchanan pounced immediately, calling it "political bait and switch." By the time the president arrived in New Hampshire for his tepid weekend swing through the state, Buchanan had incorporated the story into his television advertising (which was, by far, the most effective put up by any candidate). The president was reduced to spluttering about "flat, outright lies about this plan" and decrying the "millions of dollars of negative advertising. . . . This



EXISTENTIAL: TSONGAS'S CAMPAIGN IS A PRODUCT OF HIS NEAR-DEATH EXPERIENCE.

Saba

election isn't about who can trash a candidacy in a 30-second spot but about who can lead our country."

This was a new electoral phenomenon: Bush on the high road. He promised he wouldn't use negative ads—which only served to remind voters that his 1988 campaign had been marked by laserlike mudslinging. He also denied the essence of Buchanan's message—that he had broken his "Read my lips: No new taxes" promise. "I never took the pledge," the president claimed, a whopper that embarrassed even his strongest supporters. By then, the state of New Hampshire had seen the president saying "Read my lips" so often—courtesy of the Buchanan ads—that reporters were finding three-year-olds who could recite it. Indeed, children chanting "Read my lips" and adult voters dissolving into tears as they talked about their problems were the two most powerful images of a memorable campaign.

This primary was one of the more *serious* elections in recent memory. The successful candidates—Buchanan, Tsongas, and Clinton—sensed the mood quickly, but George Bush never got it. Buchanan, especially, changed his tune from Japan-bashing to compassion as he saw the doubts and fear and anguish that were the most striking features of the political landscape.

By contrast, the president seemed trapped in a pre-sea-change time warp, still attempting the "Don't Worry, Be Happy" baloney-slicing of the 1988 campaign. During his weekend jaunt, he was asked a series of typical "New Hampshire" questions by voters, and his responses were trivial to the point of offense. When asked about health care at a public meeting, he gabbled clichés and insisted, "America has the greatest health-care system in the world." When asked how he would make college more accesible to poor and middle-class students, he whiffed entirely, rambling off on the importance of his school-choice voucher plan.

The president's lack of interest in these issues was manifest. The public reciprocated in kind: His crowds were thin, perfunctory. In retrospect, it seems remarkable that Bush got as many votes as he did—but then, Republicans tend to be royalists (in fact, Buchanan's vote was swelled by thousands of independents, who told exit pollsters they wouldn't vote for the president under any circumstances next fall).

It is tempting to dismiss Buchanan as purely a negative phenomenon, a cup of hemlock for the president. No doubt, more than a few voters held their noses

OUT OF TOUCH

BUSH'S BALONEY-SLICING NEW HAMPSHIRE CAMPAIGN REFLECTED THE DOMESTIC SIDE OF HIS PRESIDENCY—HALF-HEARTED, CARELESS, AND CYNICAL.

and were willing to overlook the candidate's know-nothing nationalism (and the whiff of racism and anti-Semitism) in order to send George Bush their message. But Pat Buchanan has proved himself more than just a pundit with pretensions. He is a very canny politician who knows what he is about—which is nothing less than a bold attempt to become the conservative right's next Ronald Reagan.

Buchanan knows that failed, glorious crusades and years wandering the desert are requisites for the role. He sensed from the start that George Bush's careless noblesse oblige—the president seems, at times, a figment of F. Scott Fitzgerald's imagination—was the antithesis of the revanchist fury at the heart of the Reagan revolution. And he is beginning to learn that the best way to sell that fury is softly, with a nod and a wink, as the Gipper did.

INDEED, HE DID BETTER THAN THAT IN New Hampshire: He understood that his voters were not just the true believers but also a lot of average folks mugged by economic reality (if a neo-conservative is a liberal who's been mugged, a neo-populist may be a conservative who's been laid off). Buchanan gave his New Hampshire legions a night to remember, and he will have a leg up on such conservative rivals as Jack Kemp, William Bennett, and Texas senator Phil Gramm when 1996 rolls around.

On the Democratic side, the message was less pointed but equally profound. The top two candidates, Paul Tsongas and Bill Clinton, are anathema to the Democratic Party establishment, not just considered "unelectable" but also intellectually threatening—especially to the brain-dead congressional leadership. It is no accident that the two senators, Bob Kerrey and Tom Harkin, fared miserably. In fact, Jerry Brown seemed sharper and more substantive than either of them (although still drifting, on occasion, into and out of the twilight zone).

This has happened time after time in recent presidential elections: Congressional candidates seem ill equipped for the sort of intimacy that a presidential election demands. They speak legislatese, a dialect not heard in America; they spend too much time with lobbyists, whose agendas they mistake for the interests of the citizens they allegedly represent; they are miniaturists, with little sense of the big picture. They are boring.

Which is why the talk of a Washington-based late entry into the Democratic race by a "big name" is so fatuous. Of all the possibilities—Senators Bentsen, Gore, Rockefeller, Mitchell, and so on—the only plausible *candidate* is House Majority Leader Dick Gephardt, who showed some ability when he ran in 1988 but still would have to overcome his guilt by association. "I'd love to run against a Washington-based power broker," Tsongas has said. "I got into this race when George Bush was at 91 percent in the polls. He's in the low forties now. Anyone who enters at this point has to explain a courage gap of 50 percent."

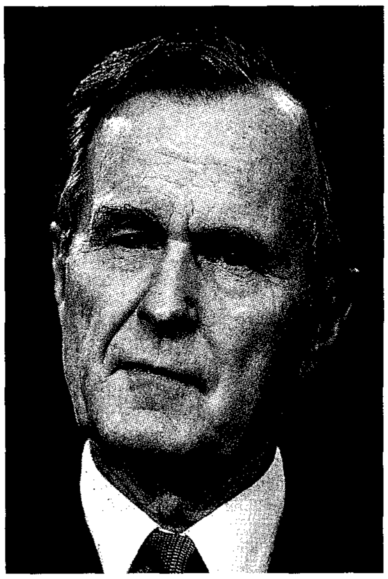
Speaking of courage gaps, the other late-entry possibility—Governor Mario Cuomo of New York—had a tough week. His write-in campaign fizzled in New Hampshire. What's more, the governor embarrassed himself by shamelessly teasing New Hampshire voters—telling the Associated Press that he'd be in the race if he had a state budget (an excuse only the most gullible still believe) and refusing, in the Boston *Globe,* to "disapprove" the write-in campaigners: "What am I disapproving of? Their sincerity? Their enterprise? Their energy? . . . The little glimmer of Don Quixote in their souls? . . . Their David complex? Their willingness to take on the great fight?"

Pass the Dramamine. It is an article of faith among the press corps that Cuomo will blather a lot but ultimately lacks the courage to run—which may propel him into the race, since there's nothing the governor likes better than to confound expectations. He also may be motivated by his intense antipathy for Bill Clinton, although the betting is that Cuomo will settle that score through the clever use of his perennial election-year strategy of taking pot shots from the governor's mansion (as he did with Al Gore in 1988 and, more notably, with Walter "Polenta" Mondale in 1984).

No, it's likely that the race for the Democratic nomination will be waged by Tsongas and Clinton—with Jerry Brown tagging along, and perhaps Bob Kerrey as well. It should be interesting: Elvis vs. the Hound Dog (Clinton's accent, affect, and lapsed-choir-boy smoothness suggest Presley to some reporters). Tsongas and Clinton are friends and two of the more thoughtful Democrats around. Their rivalry might provide that rarest of all political commodities, a debate that is civilized and enlightening. The subtext could be Woody Allen's famous observation "I have not progressed existentially to the point where I can experience my own death and still carry a tune." Both men have—Tsongas, literally, in 1986; Clinton, figuratively, last week.

Tsongas's victory was discounted even before the votes were cast: He was a "regional" candidate or (*mea culpa*) "a classy none-of-the-above," both of which may well be true. But Tsongas also caught the drift in New Hampshire better than any other candidate: His 86-page "A Call to Economic Arms" set the tone of the campaign, making it necessary for each of the other candidates to weigh in with a "plan." His candidacy is a quiet crusade, the product of his near-death experience with cancer—and of the realization that he'd be leaving his three daughters a political legacy of diminished value.

Tsongas speaks movingly of intergenerational responsibility, and he uses words like *sacred* and *spirituality* unabashedly, which helps give him the moral standing to sell the sort of pro-business tax breaks that have long been shunned by Democrats. Tsongas also flashed more passion and humor in his ten-minute victory speech than the *last* Greek from Massachusetts displayed during the entire 1988 presidential campaign.



A WHOPPER: WHAT TAX PLEDGE?

Photograph by Robert Trippett/Sipa.

DRIVEN: CLINTON'S EXHAUSTING ENDGAME SHOWED THAT ELVIS LIVES.

But Tsongas is an acquired taste; he isn't user-friendly. It took the voters of New Hampshire the better part of a year before they accepted him, a luxury the rest of the nation won't have. His New Hampshire vote was affluent, highly educated, foreign-car-driving: ground-zero Brie-and-Chablis Democrats. He will have to prove himself with ethnic sorts and minorities, and it's hard to imagine him in the pulpit of Ebenezer Baptist Church, selling his "I'm no Santa Claus" deferred-gratification liberalism. He will also have to prove that he has the stamina—the health—for the physical demands of the job.

Bill Clinton proved *that* last week, and a few other things as well. He began the week in full retreat, his polls plummeting twenty points after stories appeared about his efforts to avoid the military in 1969, reinforcing the doubts raised by the previous week's tabloid accounts of marital infidelity—and then he was hit again, with the curious discovery of a letter he'd written to the ROTC officer who'd "saved me from the draft."

The letter was a Rorschach test: eloquent, agonized, resonant for baby-boomers but dismaying to many of the "blue-collar males" who had been at the heart of Clinton's coalition. "It does bother me," said Ernie Petrin, a Concord fireman. "Everybody makes mistakes, but when you've got one after another, you wonder what's going to come out before November. I want to feel comfortable with a candidate. I don't with him anymore."

The expectation was that Clinton was finished. "He's sliding; he may finish fifth," said one prominent New Hampshire Democrat. But a funny thing happened: The candidate charged directly into the face of the skepticism, opening himself up to questions on *Nightline,* then on two half-hour television call-in shows—and in person, from morning till night during the last weekend of the campaign. At one point, Clinton stood in a shopping mall for two and a half hours, taking on all comers (exhausting most of the press, which repaired to a nearby fast-food outlet and waited for him to give up). Even after his last official campaign rally, he couldn't stop and wandered through late-night restaurants and bowling alleys, shaking hands, answering questions, talking issues.

This will be Clinton's greatest strength, aside from his obvious political skills, in a debate with Tsongas: He knows how government works—especially in the domestic-policy area—better than almost any other member of his party and can discuss the intricacies in ways that voters can understand.

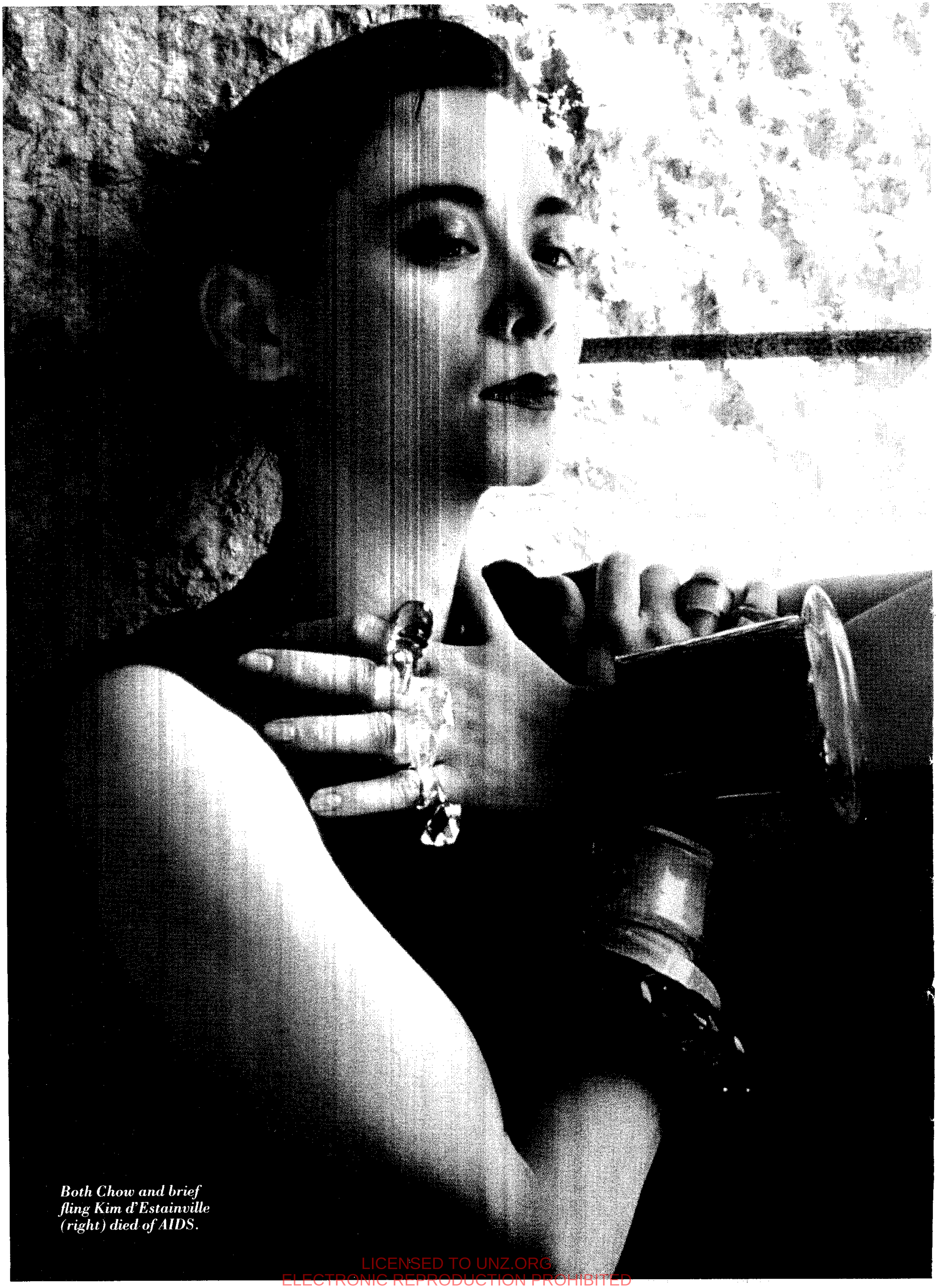
At one point during his long last night on the trail in New Hampshire, Clinton happened upon a table of journalists. "Whatever happens, you've shown a lot of class," said a reporter from Boston. "You took some real hits. They shot you and stabbed you and set you on fire."

"What do you mean *they*?" said Dave Barry, the Miami *Herald* humorist.

BUT CLINTON, WHO'D SHOWN A disturbing tendency to see conspiracies in his misfortunes earlier in the week, had reached a higher ground: He was no longer blaming the press or anyone else for his problems—in fact, he almost seemed grateful for the challenge to prove that he was something more than slick. "I'm at peace," he told me. "I've worked this as hard as I can."

The hard work paid off with his strong second-place finish, but Clinton's not out of the woods yet: He will have to sell his military non-record in the hyperpatriotic South. His campaign's immune system remains dangerously weak: After Gennifer Flowers and Vietnam, any—*any*—new charge against him will seem devastating. His smoothness may seem phony next to Paul Tsongas's dry, clunky integrity. But he was—remarkably—still standing. And, it seemed, the supermarket tabloids had finally gotten one story right: Elvis is alive. ■

Photograph by Richard Sobol/Sipa.



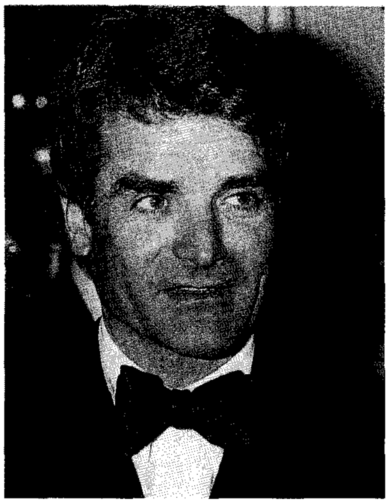
Both Chow and brief fling Kim d'Estainville (right) died of AIDS.

Lost Angel

The Death and Life Of a Woman of Fashion

By Michael Gross

IN MAY OF LAST YEAR, TWO YEARS AFTER learning she had the HIV virus, Tina Chow checked into New York's Beth Israel hospital. Though thousands of AIDS patients had passed through its doors, Chow was unlike any of them—and not just because she was a woman.



WWD

Like some urbane gypsy, Chow, the fashion icon, brought with her a profusion of Japanese baskets and Rubbermaid containers filled with her favorite things and the palliatives she believed in: a gold traveling Buddha, healing crystals, vitamin supplements, and herbal pills and potions—even a jar of dried locusts she brewed into tea.

As the sparrow-thin woman stepped from a car to the busy street corner, she showed no anger or fear. She was an island of calm in the rush of noisy cars and pedestrians. Head erect, swaddled in white fabric, she entered the hospital's bustling reception area with Nadia Ghaleb, a longtime friend.

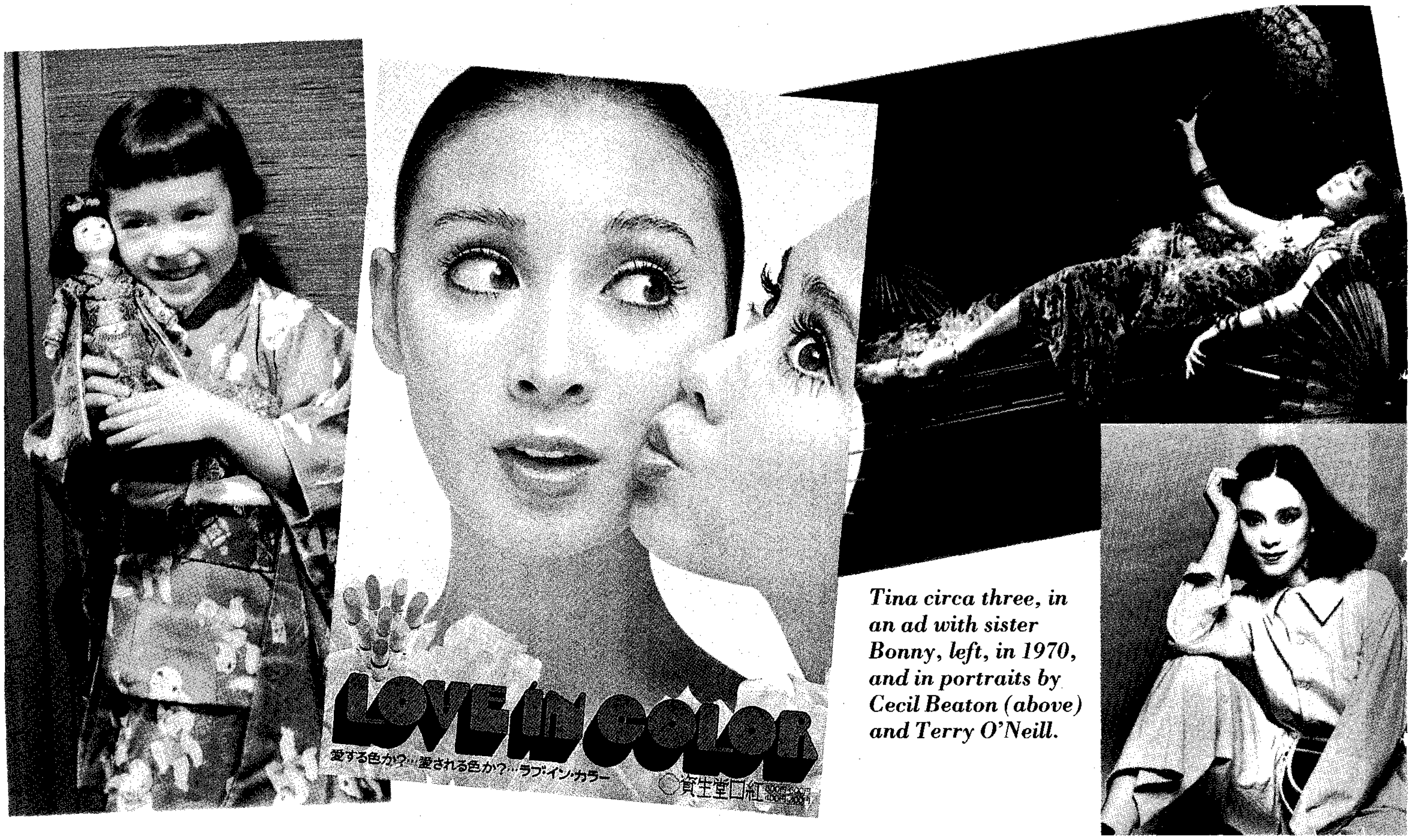
"God, Teen," Ghaleb told her, "you look just like Gandhi."

"I feel like Gandhi," Chow replied with an impish Cheshire-cat grin.

Eight months later, just before 3 A.M. on Friday, January 24, 1992, Tina Chow died at her home in Pacific Palisades, California, and became, by her own design, a public symbol. From now on, she will be known as the first prominent woman to die of AIDS and admit—or, more precisely, announce—that she'd been infected through heterosexual sex.

Chow made quite an impact in her 41 years. She first became well known in Tokyo, as a model for Shiseido cosmetics in the late sixties. She was eighteen. Four years later, she moved to London and married restaurant man Michael Chow. While raising two children, she helped run an empire that eventually expanded to three continents. As hostess of their Mr. Chow restaurants, she became a central figure in the social set that dominated the past two decades. But Tina wasn't only Mrs.

PHOTOGRAPH BY HELMUT NEWTON


LOVE IN COLOR
愛する色か?‥愛される色か?‥ラブ·イン·カラー
資生堂口紅

Tina circa three, in an ad with sister Bonny, left, in 1970, and in portraits by Cecil Beaton (above) and Terry O'Neill.

Chow. She designed jewelry out of crystal encased in bamboo or precious metal and hung from silken cords and was a favorite subject of photographers like Cecil Beaton, Helmut Newton, Herb Ritts, and David Seidner. Her androgynous beauty could literally stop traffic—in 1985, while Tina was visiting China with her husband, her looks caused bicycle riders to collide on the street. "What kind of human being is that?" they asked.

Her style was an effortless mix of East and West. A member of the International Best Dressed List Hall of Fame, she haunted auctions and flea markets and became a premier collector of antique and couture clothes (an exhibition of highlights from her collection opens March 16 at the Fashion Institute of Technology). But she could most often be found in a simple T-shirt, a man's cardigan, and a favored pair of Kenzo jodhpurs she'd had copied and recopied for years.

As a muse and favored customer of the world's greatest fashion designers, she helped set the style of her era. Karl Lagerfeld credits her with inventing minimal chic. "Nobody looked better in it than Tina did," he says.

"Tina had an innate elegance and never needed any designer to do anything for her," says Giorgio Armani. "Rather, she did a lot for us."

"She worked for me as a model," says Yves Saint Laurent. "She did it for her own pleasure. I really liked Tina Chow."

"She was a match that lights some things and helps them burn brighter," says Zandra Rhodes. "She was an attractive, intelligent instigator."

Chow drifted away from the fashion scene in the mid-eighties, her enjoyment of its momentary pleasures dulled as friends died of AIDS, her marriage broke up after an affair with actor Richard Gere, and she discovered her own illness in spring 1989. Although she had a taste for champagne, she had rarely indulged in the lunacy of the times. Those who knew her say flatly that she was neither promiscuous nor a drug abuser. But her exotic looks and superficial friends suggested little depth to a world that saw her as an image—not a wife and mother.

You wouldn't have guessed that was what she was if you listened to the drumbeats before her death. Chow's condition and its origins were the subject of speculation on three continents. In January, the *Globe*, a supermarket tabloid, ran a story about Chow titled RICHARD GERE HONEYMOON AIDS SHOCKER—FORMER GIRLFRIEND DYING OF GAY PLAGUE. Bill Spear, a macrobiotic counselor Chow consulted before her death, says reporters were picking through garbage and "watching for limousines" outside her house as she lay on her deathbed.

After Chow's death, her family released a statement suggesting that the source of her illness might have been "an extremely brief affair with a bisexual man in Paris who has since died of AIDS." Within days, columnist Richard Johnson speculated that he was Kim d'Estainville, a Parisian social sort who'd died of AIDS in December 1990.

To Chow's intimates, these inquiries were worse than an invasion of privacy—they missed the point. But although they've been put off by some members of the press, they haven't retreated from talking about Chow.

"People live in such a tremendous state of denial," says Nadia Ghaleb. "Hot guys think they'll never get AIDS. Girls don't want to lose a guy. The message is you can have an affair shorter than the blink of an eye and get it. You *can* get AIDS through heterosexual transmission. You don't have to be promiscuous."

So what is Tina Chow's legacy? "Hey, wake up," Ghaleb says. "Protect yourself. Be educated. Believe in yourself. Train your children. The other side of the coin is a scary place to be."

TINA CHOW'S FIRST BRUSH WITH FAME CAME WHEN SHE WAS just a few months old. She and her older sister, Adelle "Bonny" Lutz—now a costume designer married to musician David Byrne—made a brief appearance in *I Was a Japanese War Bride,* a film based on the story of their mother and father.

Walter Edmund Lutz was an American soldier serving in occupied Japan after World War II. He met Mona Furuki on a cafeteria line at a ski slope there on Christmas Day, 1945. Discharged from the Eighth Army, he briefly returned to Ohio, but his love of Japan and Mona drew him back to work with the occupation government. The couple married in 1947.

Lutz had a second Asian affair that would deeply affect his

Photographs: far left, Madison Geddes; top right, Cecil Beaton; from *Flair*; courtesy of British *Vogue*/Condé Nast Ltd.; bottom right, Terry O'Neill.
Photographs: (opposite page) left, David Seidner; center right, courtesy of Chanel, Inc.; far right, Serge Lutens. Illustration by Antonio Lopez.

As she grew older, Chow became a favorite of illustrators like Antonio Lopez (above) and designers like Karl Lagerfeld for Chanel (near right).

younger daughter. "My father discovered bamboo," Tina Chow said in the book *Antonio's Girls*. Seeing how the hardy plant was used in everything from tea ceremonies to buildings, he became obsessed with it, eventually gathering a museum-quality collection. "It became a total involvement. After the war, he moved back to Cleveland with my mother and opened a store called the Bamboo House, filled with bamboo objects," said Chow. "Now, who would want any of that stuff right after the war—in *Cleveland*?" Nonetheless, the Lutzes raised bamboo along with their two bilingual daughters.

Growing up half Japanese just after World War II wasn't easy. "It was the fifties and the early sixties," Tina said, "and people believed in everything. They believed that God *did* bless America. The only problem was that I wasn't all-American, and there was no alternative to being all-American. Everyone was a cheerleader or aspired to be one. . . . I never went on a date, was never asked out, was never asked to dance."

Though she made their clothes and sometimes dressed them alike, Mona Lutz says, the acute difference between her girls was captured by the chores they did at home. Bonny—eighteen months older—worked in the yard with her father. Tina stayed inside, learned to cook and sew—and read like a demon. "She *wasn't* the girl next door," says Ghaleb. But she wasn't a wallflower; she had star quality. Walter Lutz once photographed her holding a batch of colored balloons. Looking at the pictures later, he told her, "Tina, you're going to be a model."

In 1966, the Lutzes returned to Japan, where they set up an import-export business and their daughters finished school. "It was like going back to where we belonged," Tina said of Japan, recalling "seersucker kimonos . . . paper balls and lanterns and firecrackers . . . frogs and crickets for sale in cages and rock candies that were shocking pink, green, and white. . . . Modeling was less beautiful."

Bonny and Tina were discovered during a summer vacation in Japan, when they joined their father on a business trip and a manufacturer suggested they model for him. Mona Lutz became their manager. Shiseido hired Tina in 1968.

"They were very aware that I came from a very good family the minute my mother opened her mouth, and that's what they were looking for," Tina once said. "True, I was a half-breed, but they were also going in for that. They liked the Eurasian look."

When sixteen-year-old model Marie Helvin arrived from Hawaii that year, Tina Lutz was already the most famous model in Japan. "Everybody used to talk about her," Helvin says. "They called her Tina Ratz because they couldn't pronounce the letter *L*." Like the Lutz girls, Helvin was a child of the occupation. "The Japanese called us 'halfs,' " she says.

Issey Miyake met Tina when he was a young designer. She, her sister, and Helvin would often eat out with him. He spoke some English. "She was terribly interested in how a designer works with clothes," he says. When Tina modeled in his first fashion show, "she stayed until the middle of the night. She was not only interested in modeling but also in the spirit of the clothes and in being a medium of expression for the designer."

In 1970, the late illustrator Antonio Lopez arrived in Japan and used Tina as his model. One weekend, Antonio invited Tina out for dinner. "Something came up and I didn't call," Tina later recalled. "I felt so guilty about it. On Monday morning,

As a teenager, Tina was a sensation in Japan. "True, I was a half-breed," she said, "but they were going in for that. They liked the Eurasian look."

With Michael at Mr. Chow in 1979.

who should I run into but Antonio, and he said, 'A friend of mine was here from London that you would have got along *so well* with.' His name was Michael Chow. It was more than a year before I finally met him."

The introduction was finally effected by British designer Zandra Rhodes. In Japan for a fashion show, she got to talking with Tina and Bonny "because we had a great rapport," she says. "At the same time, my great friend Michael Chow was returning to London from Hong Kong via Japan. He came to the show, and afterward, we all went sightseeing together."

CHOW, THEN 33, WAS IN TOKYO TRYING TO MAKE A MARtial-arts movie. He'd already opened many restaurants, but he'd been operating on a number of other fronts, too. Born in Shanghai in 1938, he'd been sent to boarding school in England in 1952 by his parents. His father was an actor, playwright, and master of Shanghai's Peking Opera. After studying art and architecture, young Chow became an actor, appearing in such films as *Modesty Blaise* and *You Only Live Twice*, and later *Hammett.* In the sixties, after opening a hairdressing salon, a designer boutique, and a television-commercial-production company, he had his big idea. Chinese restaurants were then tacky places filled with ersatz chinoiserie. "I wanted to communicate between East and West," Chow says, so he created a Chinese restaurant in London with a Western environment and Italian waiters.

The restaurant was a hit, and others followed. Chow also opened a café, bought a nightclub, and had been married and divorced when his friends Antonio and Rhodes "thought of matchmaking."

He was perfect for Tina Lutz. "They connected, being Asian," says Nadia Ghaleb. And just like Tina, Michael also had a Western side. "He was a wild man," Ghaleb continues. He had hair down his back, wore purple velvet Nehru jackets by Yves Saint Laurent, and drove a dark-blue Bentley convertible. "Michael was the hippest, hottest, coolest guy in London."

By summer 1971, "I'd reached the end of my rope in Japan," Tina said. She wanted to move to Paris, where Antonio was living the glamorous life with a revolving cast of characters that included Grace Jones, Pat Cleveland, Jerry Hall, and Jessica Lange. So when Bonny Lutz went there to study, Tina followed and modeled. Antonio introduced her to Karl Lagerfeld and "told me what was beautiful and what was awkward and superfluous," Tina said. "He gave me confidence."

Lagerfeld recalls her as "very special but much skinnier than the models then." It didn't matter. Tina was tired of the modeling grind anyway. One Sunday that summer, Michael Chow invited a gang for Sunday lunch and a Magical Mystery Tour of London in a hired coach. "It turned out to be in honor of Tina, who'd come to London secretly," Zandra Rhodes says. "They were going to get married."

Tina moved to London in 1972 and moved in with Chow. The next August, after a breakfast at the Savoy Hotel, they got married at the Chelsea Registry office. Lunch followed at Mr. Chow. "Everybody was there," says Juan Ramos, Antonio's partner. "It was wild. We were all drunk, crazy, dancing on tables." Shoe designer Manolo Blahnik took pictures. Tatum O'Neal, age nine, arrived with Bianca Jagger just as lunch ended at 4 P.M. A dinner followed at Chow's nightclub, Maunkberry's. "Then they began the life of the perfect couple," Ramos says, not without a trace of irony.

Right from the start, Michael alternated between adoring and dominating Tina. "She was very young," he says. "I'm twelve years older. I'm sort of the teacher type." Later, he adds, "I was into fashion, into artists, so the background was set for Tina."

"Michael was refined and edited by

Rex, USA

With Jerry Hall . . .

Photograph by Harry Benson.

"Michael was refined and edited by Tina," Nadia Ghaleb says. "He tended to be fickle. She grounded him. They were complementary opposites."

Tina," says Nadia Ghaleb. "She walked in the door and completed everything. She wooed the people who were attracted by Michael's energy with her grace, simplicity, and kindness. Michael tended to be fickle. She grounded him. They were complementary opposites."

Mr. Chow L.A. opened in 1973 on North Camden Drive in Beverly Hills. Tina gave birth to their daughter, China, the next spring, and the chic-est Asian couple in London became an intercontinental family. Ghaleb met them in 1975, and she and her crowd ("the young Beverly Hills kids-of-stars set," she says) began going to the restaurant every night.

Though the Chows continued to use the city as a vacation spot, they returned to London once they had Mr. Chow L.A. up and running. For the next few years, Tina raised her daughter in a double townhouse that Chow owned on Clancarty Road in Fulham (stunning Londoners with the small indoor swimming pool they installed off the dining room). Tina shopped for Mr. Chow's flowers every Tuesday morning in Covent Garden, presided over the nightly never-ending party in Knightsbridge, and modeled for friends like Lagerfeld and Rhodes.

"In that period, she flourished," says Chow, who encouraged his wife to use her eye for beauty. Chow was collecting fine Art Deco furniture by Jacques-Émile Ruhlmann, Eileen Gray, and Jean Dunand. After he bought Tina a tattered, jewel-pink pleated gown by Mariano Fortuny, she became passionate about collecting, too, buying vintage clothes, taking them apart to see how they were made, and restoring them.

Their son, Maximilian, was born in 1978. The next year, the Chows expanded again and opened a restaurant in New York. This was to be their masterpiece. Chow designed the white-gloss-lacquered space with great style: a bronze standing lamp by Giacometti, double glass doors by Lalique, a soaring ceiling sculpture by Richard Smith, white marble floors, alabaster and bronze fan-shaped sconces by Ruhlmann, ice buckets from the ship *Normandie,* padded tables lighted from below and surrounded by chairs by Josef Hoffmann. No detail was too small. Even the 28-inch-square napkins were specially commissioned. "They're like blankets," Tina said.

While renovating the restaurant, the Chows lived upstairs in a duplex bought from an old Newport family. It had a neo-Gothic Louis Comfort Tiffany interior that Mark Walsh, a vintage-fashion dealer Tina met and befriended, describes as "a satanic mess, dark and amber, like *Citizen Kane.*" Finally, in the early eighties, the Chows renovated it into a highly thought-out white-silk-walled showplace for their Art Deco furniture. "It was like the set of Fritz Lang's *Metropolis,*" says Walsh.

THEN, MICHAEL CHOW CHANGED. "IN THE EARLY DAYS, he was genuinely open and friendly," Nadia Ghaleb says. But now he had two children, a big business, and an important furniture collection. "They'd arrived," she continues. "His ego became more important than his spontaneity. Michael got very serious."

Chow says his change was sparked by the thaw in Chinese-American relations that let him reconnect with his family—or what was left of it. In 1981, he produced an appearance by Shanghai's Peking Opera at Alice Tully Hall. He'd had no contact with his family since he left for England in 1952 and so had never learned that his father—once venerated in China—had been purged during China's Cultural Revolution in 1966 and died in 1975. His mother had died as well, and his brother (who'd since assumed his father's roles in the opera company) had spent seven years in jail.

Discovering all this when the troupe emerged set Chow reeling. "I got a little depressed," he allows. "For the next three years, I became a little bit of a prisoner, in fact. I was going inward. Tina was going outward." Now the Mrs. became the face of Mr. Chow. "I worked my ass off," she told friends, while Michael was preoccupied with their apartment and his collection. "I was building a shrine to Ruhlmann," he says.

"He used to sit upstairs and watch the restaurant on a closed-circuit video screen," an ex-employee recalls. "That's how isolated he was."

There was a lot to watch. Each of their restaurants was grossing about $2 million a year. In New York, the Chows attracted the newest names on the suddenly superheated art scene by trading food for art. Tina's personality kept them coming. "She made the restaurant our club," says Kenny Scharf.

On any given night, Jean Michel Basquiat might be found drinking Kir Royales with Andy Warhol and Keith Haring. "It was a little overwhelming," says Scharf. "I wasn't used to using high-class restaurants as hangouts. I'd never had Cristal. Cristal flowed in that eighties-overindulgence kind of way."

The glittering surface and the couple's Asian reticence con-

Ron Galella

. . . Nick Rhodes, Andy Warhol, and Stephen Sprouse . . .

Rose Hartman

. . . Michael Chow and Valentino.

In New York, the Chows, Tina especially, attracted the newest names on the overheated art scene. "She made the restaurant our club," says Kenny Scharf.

cealed a less happy reality, however. Reaching her thirties, Tina was no longer satisfied with her stage-set life as Mrs. Chow. She tried to find outlets apart from her husband, but some friends felt he stifled her. "Michael said she had to be Mrs. Chow," said Ricky Clifton, a fabric designer turned taxi-driving artist who met Tina after picking up Bonny Lutz in his cab in 1979.

Helmut Newton's portrait of the couple, shot in 1984, sums up their relationship. Tina is bound with rope to the bar at Mr. Chow L.A. Michael stands behind it, looking on impassively. "She wouldn't have wandered later if Michael had been more understanding about her wanting her own life," Clifton says. "He wanted to keep her locked up in a white lacquer box like a puppet."

Andy Warhol played a large part in unlocking that box. Tina and Warhol became friends through the New York restaurant, and he began calling her daily, encouraging her to find a creative outlet. It is revealing that in the *Andy Warhol Diaries* there are eleven mentions of Tina and only two of Michael. By 1985, Warhol, who was desperately afraid of AIDS, was touting the virtues of crystals, which he'd discovered through a chiropractor who used them for healing. Tina got her first crystal—a cylindrical piece of aquamarine that fit neatly in her hand—at Warhol's urging in July 1985.

That was a year of great change for the Chows. They moved to Bel Air, but Tina wasn't happy there. "She couldn't operate," Michael thinks. "There was no fashion." She'd always been a frustrated designer. Now she began running off to Paris, planning a line of accessories with Lesage, the master embroiderer. But their ideas clashed, and she and Lesage parted.

The Chows started parting, too, in 1986, though it was another year before they made it official. Outwardly, they were still together—at a dinner in London to unveil Warhol's portrait of Tina and in Kyoto, where they were opening another Mr. Chow—but friends noticed that more typically, as Mark Walsh puts it, "when he was here, she was there."

MICHAEL CHOW SITS IN A SUITE AT THE Plaza-Athénée hotel in New York. He is staying there temporarily with fashion designer Eva Chun, whom he married just before Tina died. His bitterness is evident as I tell him the tales I've heard about why he and Tina split up. "To start with," he says, "*I* never had any affairs. I'm still the same. *She* changed. Because of her cultural background, she'd always had to be conservative." So when she decided to end her marriage, he thinks, "it was a bursting out instead of a gradual getting out."

The split coincided with the often desperate quest on Tina's part for a new direction. Briefly, she'd drowned her unhappiness in Kir Royales. "She wanted to get away from Michael's craziness," Juan Ramos thinks. "In that period, she got a little crazy. It's a tragic story of people climbing the ladder of international society and then it all falls apart." Ramos laughs sadly. "It would make a great Chinese opera."

Manolo Blahnik noticed the change in Tina, too, on his frequent trips to New York. "I knew deep down she was rebelling," he says. And not just against Michael. "She saw the futility," Blahnik says. "That this life was empty. She was exhausted by the shallowness of all this—you know what I mean—superficial relationships and all that. She was germinating ideas and trying to be on her own creatively."

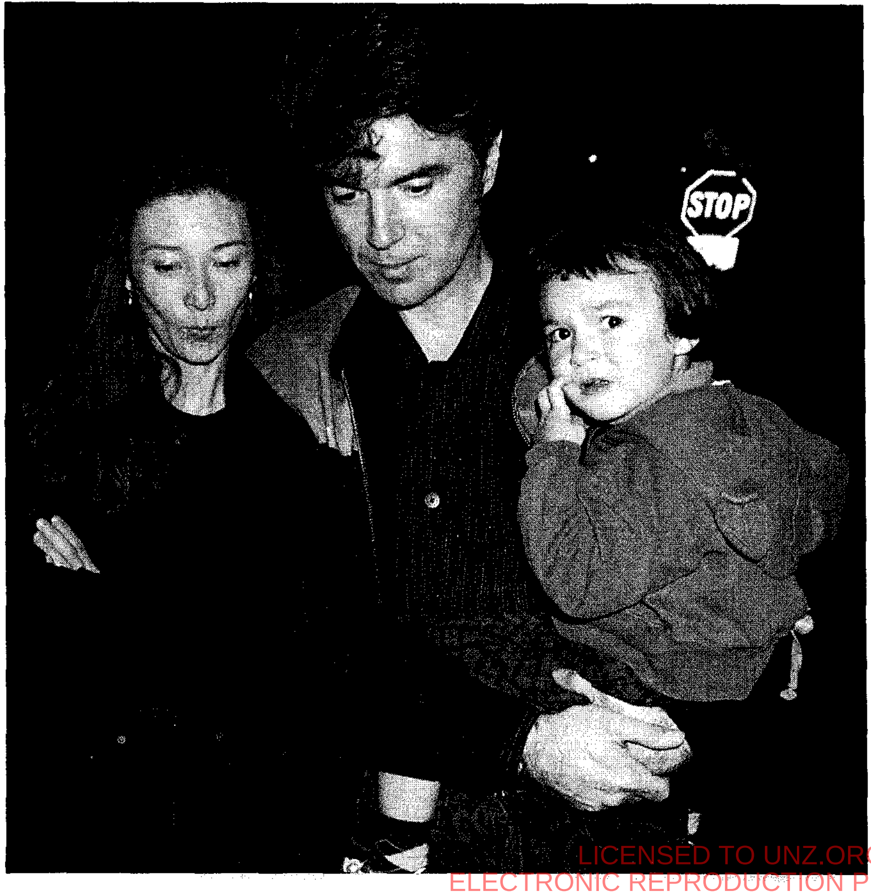
David Seidner agrees. "No one can live on Kir Royales and espresso," he says. "I remember it making her sick. It got to her. She realized that." Chow admitted as much to the Chicago *Tribune* in 1988. "I lost several friends to AIDS and I felt my life slipping away while I continued to party," she said. "Many people are now paying more attention to just sticking around."

Chow threw herself into AIDS-charity work, stopped eating meat, studied healing disciplines, discussed astral projection with Seidner ("Michael thought she was nuts," he says), and renewed her passion for Tibetan Buddhism. "It was a pilgrimage," says Elsa Rady, a California artist she befriended. "It wasn't about having anymore. It was about being."

In L.A., she also met Lynn Nakamura, a gemologist, and started tossing around ideas for a jewelry line combining her father's passion for bamboo with her new one for crystals. On a trip to Kyoto with her mother in 1986, she met with a bamboo-basket-maker who would help produce her jewelry designs. Most important of all, perhaps, she learned to drive. "She said it made her feel free," says Marguerite Littman, a friend from London.

Liberated in that small but symbolic way, she soon cut herself loose in others. An affair with Richard Gere (who shared her interests in AIDS, modern art, and Buddhism) precipitated the end of her marriage. They'd met in L.A., and Tina fell in love with the actor. "She was dazzled by Richard," says one of her girlfriends. "But she was just another notch in his belt." Adds David Seidner, "People as artistic as Tina have their time. She wasn't ready; then she was, and she flew the coop. If it hadn't been Richard Gere, it would have been

Bonny with husband David Byrne and daughter.

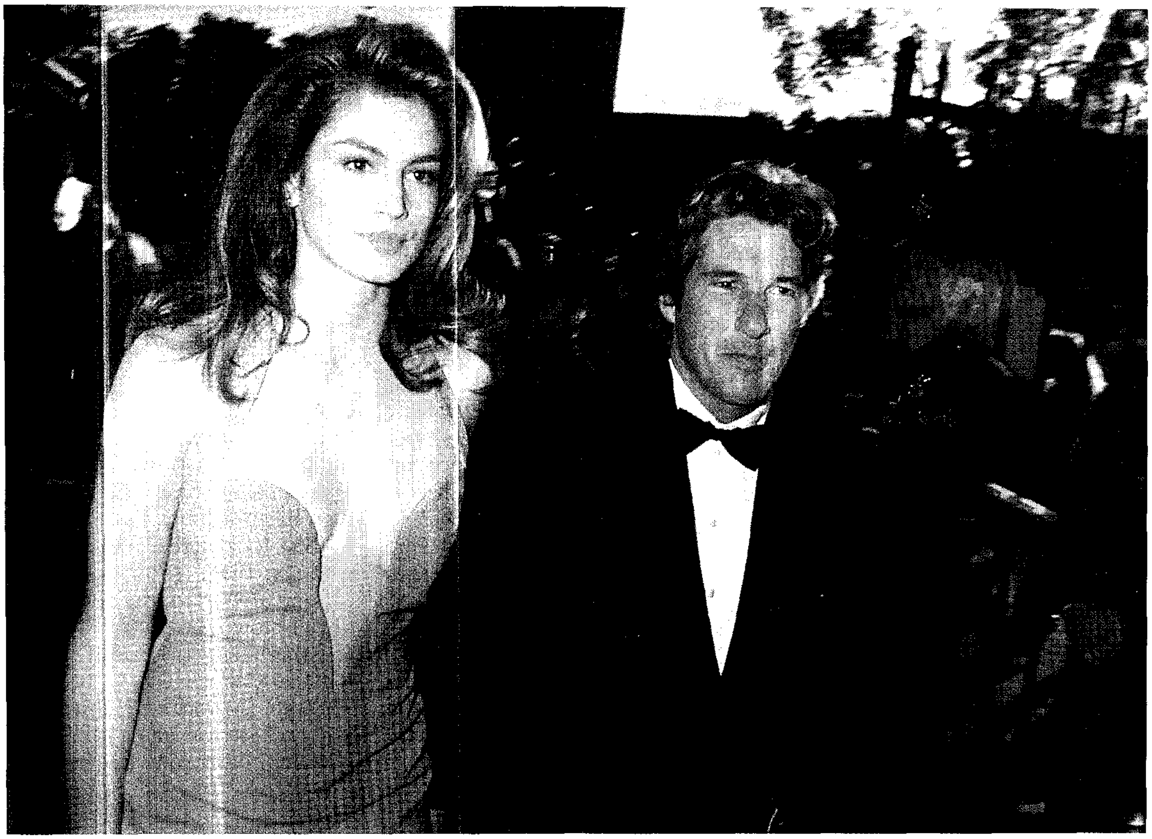


Photograph by Anthony Savignano/Ron Galella.

somebody else." The Chows separated in 1987. Tina moved into the Chateau Marmont hotel.

Bergdorf Goodman opened a jewelry boutique for Tina that summer, and her line was an immediate success. She described her designs as "special pieces to be worn at special times . . . healing pieces and tools for cleansing oneself." She traveled to Hong Kong, Germany, Japan, and India in search of craftsmen and stones. "She really worked hard at perfecting her jewelry," says Seidner. "Her excitement was boundless."

Tina hired a young assistant, Grayson Riley, and would send her downtown to Kiehl's pharmacy to buy herbs and brushes that she used to scour her skin red. That struck Riley as symbolic of Chow's attempt to remove all the toxins from her life.



Former boyfriend Richard Gere with wife Cindy Crawford.

But more poison and sadness intruded. Andy Warhol died that February. Antonio Lopez died of AIDS a month later. Complicating matters further, Michael fought their separation. "For two years, Michael mourned," says Nadia Ghaleb. "He was the most grief-stricken man I'd ever seen."

Their friends began to notice the tension. The couple fought over the disposition of their furniture collection. After the split, Michael wanted to sell it "in one go," he says. Tina didn't, and he felt that she didn't understand that the dissolution of the collection was a direct consequence of their separation. "When she confronted the reality of what had happened, she had a lot of anger," Chow says. One Sunday, she called Mark Walsh and asked him to come to 57th Street. "She was taking light fixtures down," Walsh recalls. "She'd dismantled the Ruhlmann piano on her own. She'd taken the *Normandie* doors off their hinges. It was very compulsive."

In June 1987, Tina flew to London to model a Fortuny dress she'd donated to an auction for the AIDS Crisis Trust, a charity begun by Marguerite Littman. Four days later, she was back in New York, where she appeared with Gere at an Artists Against AIDS benefit at Sotheby's. A friend calls that "the height of their affair." By the end of the summer, it had faded.

Finally, Tina began opening up to friends. She and Lynn Nakamura started an ongoing discussion about how Japanese women were taught to hide negative emotions. "Japanese women don't lash out," Nakamura says. "They build up resentment instead." Now Tina's anger at her husband also gushed forth. "She'd make remarks," says Grayson Riley. "She couldn't *stand* him." She was Mrs. Chow no more.

If any of her intimates know when Tina started seeing Kim d'Estainville, they aren't saying, but the two had been in the same orbit for years. A child of haut bourgeois parents, the charming bachelor-retailer-restaurateur-journalist-sportsman had long lived with Helene Rochas, former president of Rochas perfumes. They broke up when he had an affair with another man. "Helene overheard a phone call," says a well-connected Frenchwoman. "She threw him out. After that, Kim was so sad. He went to New York to the baths. That's where he got AIDS. He told me."

Before he found out he was infected, d'Estainville had several affairs. Chow was in Paris often through the mid-eighties, attending couture shows and then, at the end of 1987, introducing her jewelry line in a Left Bank gallery owned by Naila de Monbrison, whom she'd met through David Seidner. Chow and d'Estainville "knew each other a long time and it happened," says Seidner. "Tina slept with four people in her entire life. There's a point to be made about AIDS in that respect. It's the disease that's the villain."

Early in 1988, Tina rented a two-story house with an unobstructed view of Santa Monica Bay in Pacific Palisades. In line with her new minimal aesthetic, the furnishings were sparse—a simple futon bed, two Ethiopian chairs, a Central American metate for grinding grain, an African washboard, and her ever-present crystals.

The following April, back in New York, she unveiled a line of lapis, crystal, and gold pieces in arrowhead shapes that she'd designed exclusively for Calvin Klein. Then, in August, she and China Chow went on a pilgrimage to Kashmir and to the Himalayas to meet the Buddhist leader the Dalai Lama. "By chance, we found out we were going there at the same time," says de Monbrison. "She was so happy she was going to see him." But just as she'd established a new foundation for her life, it started crumbling beneath her.

BY EARLY 1989, CHOW WAS SHOWING SIGNS OF ILLNESS. The Chows' divorce became final around that time. Then, while working on her jewelry line in Japan in May, she collapsed, was hospitalized with pneumonia, and learned she was HIV–positive.

Just as she had once studied fashion, furniture, and jewelry, now Tina studied AIDS and the treatments available for it. She quickly decided to forgo Western medicine. The best it had to offer, AZT and painkillers, didn't agree with her system or her system of beliefs.

Friends worried about that. Toward the end of 1989, Marguerite Littman asked William Haseltine, chief of the human-retrovirology division at Harvard's Dana-Farber Cancer Institute, to visit Chow and discuss the medical alternatives. He couldn't change her mind. But he was in good company. "She said the Dalai Lama had also told her to take full

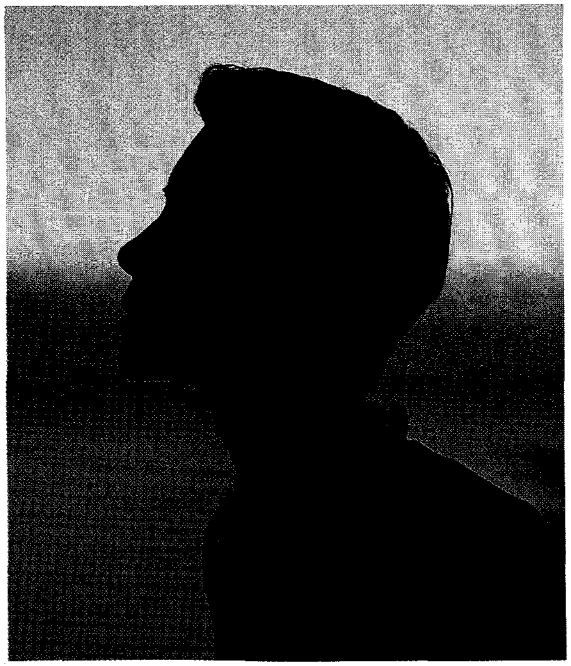
Photograph by James Smeal/Ron Galella.

"Part of Tina felt she'd made some wrong choices in her life," says Ghaleb, so she worked them out with herself. "Facing mortality, she was brilliant."

advantage of what Western medicine had to offer," Haseltine recalls. "But she was determined."

For a time, at least, Chow felt she could beat the HIV virus. She fought it with a strict macrobiotic diet of grains, vegetables, and fish. Introduced to the regime by Jürgen Lehl, a designer friend in Tokyo, she started working with several American teachers, ending up with Bill Spear, a macrobiotic counselor who specializes in the emotional aspects of terminal illness.

With him, she delved into her personal problems, too. "Part of Tina felt she'd made some wrong choices in her life," says Ghaleb. Now she looked back at those choices and worked them out with herself, her friends, and family. "Facing mortality, she was brilliant," Ghaleb says. She sought to reconcile her Eastern and Western sides, adds Lynn Nakamura, and "finally came to realize you don't have to be this or that—you can be you, without apologies."



Tina Chow in 1990.

BEGINNING IN LATE 1989, she'd told all her friends that she was ill and begun stripping her life of what wasn't essential. Around that time, she called Jun Kanai, an executive at Issey Miyake and co-curator of the Kyoto Costume Institute, and proposed that K.C.I. and New York's Fashion Institute of Technology co-produce an exhibit and publish a catalogue of her clothing collection.

"Because of her new life-style, she wasn't interested in being encumbered with it," says Kanai.

In fits and starts for the next two years, the exhibition, the book, and the donation of a large part of the collection to the two museums were arranged.

F.I.T.'s curators, Richard Martin and Harold Koda, wanted to concentrate on Tina's connoisseurship. She insisted on a more academic approach that highlighted the cut, line, and details of the clothes rather than the woman who'd collected them.

"She wanted the students to see the differences between Dior and Balenciaga," Koda says. At her urging, the patterns for key outfits are illustrated in *Flair,* the forthcoming Rizzoli catalogue.

All through 1990, Tina kept working and traveling. In a burst of creativity, she began designing one-of-a-kind pieces of jewelry with precious metals, creating prototypes for a furniture line, and sculpting with large pieces of stone. But by winter, friends say, she was slowing down.

Then, in March, Tina admitted to Bill Spear that she was scared and lonely. She flew to New York and spent more time with him. At first, she stayed in the 57th Street apartment, but the city was too much for her, so she moved to a serene mountain-view estate in Pound Ridge that she borrowed from Richard Gere (who would later marry model Cindy Crawford). She wasn't driving anymore, so a neighbor of Mark Walsh's would take her to Connecticut to see Spear and to New York to see friends.

Meanwhile, the jewelry business had fallen into disarray. Because of Tina's perfectionism, it had never made much money. Stock was sitting around in the 57th Street apartment. Finally, a sample sale was held there in the spring, run by Mark Walsh. Tina appeared briefly but quickly retreated to her bedroom, and then back upstate.

"She looked really bad," says Margaret Salamone, a friend who was there. "She looked scared."

Soon afterward, the opportunistic infections that are the sign of full-blown AIDS began appearing. Tina started losing weight and was having trouble sleeping. So she checked into Beth Israel Medical Center.

There, she met with Brian Saltzman, a doctor friend of Elsa Rady's. "He was just a prince," says Spear. "Respectful, understanding, humorous, professional."

"I was dealing with a woman with strong beliefs," says Saltzman. After meeting with him and Spear in the hospital, Chow agreed to change her diet, and her condition improved. A few days later, Saltzman found her sitting cross-legged in her bed, surrounded by crystals, her pill bottles, her dried locusts, and masses of pink peonies, "radiant, smiling, and impish," he says. "She was so happy we were all trying to work together."

Released from the hospital early in June, Chow flew back to Los Angeles and, says Nadia Ghaleb, had "a pretty good summer." Tina returned to New York briefly that fall for a visit by the Dalai Lama. He arranged a private box outfitted with a mat for her to lie on at his appearance at Madison Square Garden.

"She said if she hadn't come, it would've meant she'd given up," David Seidner says.

After consulting Saltzman and the Dalai Lama's personal physician, Chow returned to Pacific Palisades for the last time. One of her final acts was to lend her name to Tina's House, an AIDS hospice in Mexico to be run by Elena Lopez, the nurse who'd cared for her. By Christmas, she was suffering from toxoplasmosis, a parasitic infection that can lie dormant in the body for years until the immune system can no longer suppress it.

Just before Tina Chow died, her family and friends, who were all by her bedside, thought they saw her mouth moving. Though she hadn't spoken for three weeks, they leaned forward to hear.

"China," Tina seemed to be saying.

China Chow put her head on her mother's heart and hugged her as Tina looked down.

"I love you, Mommy," China Chow whispered. "It's okay. You can go now."

Seconds later, Tina Chow took her last breath.

Photograph by Bob Frame.

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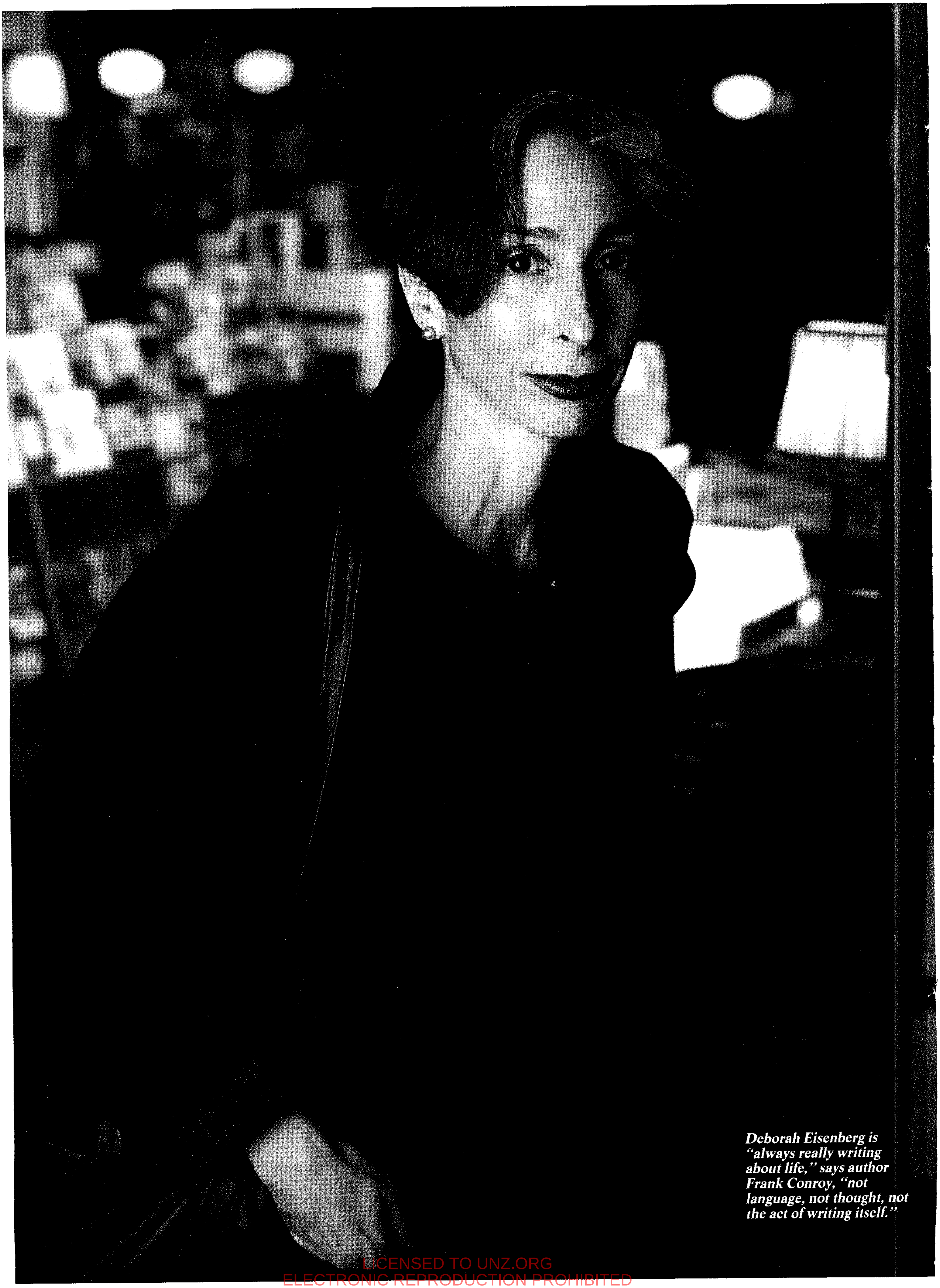


Deborah Eisenberg is "always really writing about life," says author Frank Conroy, "not language, not thought, not the act of writing itself."

PLOTS DU JOUR

IN 'UNDER THE 82ND AIRBORNE,' ONETIME WAITRESS DEBORAH EISENBERG SERVES UP STORIES WITH STYLE

BY TOM PRINCE

THAT NIGHT IN 1970 WHEN Deborah Eisenberg went out into the hall of her West Village apartment building to see what the postman had left, she was expecting a letter from home, some junk mail, maybe a bill or two. But the 25-year-old New School student certainly wasn't prepared for the sandy-haired stranger who walked through the front door, put his hands around her neck, and—without a word—began choking the life out of her.

When she first saw him, Eisenberg says, "I thought, That's the mad strangler, or something to that effect. I had the reaction you would have. There was just something about him. I thought, No, no, he's just somebody who's come for his mail. But he got to the mailboxes and it was like he didn't know what he was doing. It was obviously his first mad strangling."

The man dragged Eisenberg kicking and screaming toward the front door. "People were inside their apartments singing in the shower," she remembers, "and I thought, My head! Those cement steps! *I'm* not going out *there*!"

So the delicate young woman from the wealthy Chicago suburb of Winnetka did what no one else in her situation would have thought of, or dared: She grabbed the mad strangler's arms and refused to let go. "He seemed to be so spooked that I had turned the tables," she says. "He must have been thinking, This girl is crazy! He just *pried* my hands off him, tossed me back in the hallway, and left."

Throughout her short career, Eisenberg has stuck with the about-face strategy that saved her life. After actor-playwright Wallace Shawn—the son of William Shawn, the famously genteel *New Yorker* editor—moved in with her in 1972, Eisenberg began waiting on tables at a Chelsea burger joint and writing short stories. Most eager young waitress-wordsmiths with hopes of fame, fortune, and first editions would have been on the next bus uptown, manuscript in hand. Not Eisenberg. She poured coffee and counted tips for eight years—until a neighborhood regular cajoled a copy of "Rafe's Coat" out of her and passed it on to a friend in publishing.

In April 1982, her play, *Pastorale,* had its premiere at the Second Stage. *New York*'s John Simon called it an "auspicious" debut, and the New York *Times*'s Frank Rich wrote that Eisenberg had "the most original, not to mention the funniest, new comic voice to be heard in a New York theater in several seasons." Eisenberg, naturally, stopped writing plays.

When her first collection of stories came out from Alfred A. Knopf in 1986, readers and critics alike went wild over the sleek, chic, but resonant tales of women on the verge of a nervous breakthrough, women who would clearly be going somewhere as soon as they found the right map. The normally reticent John Updike gave *Transactions in a Foreign Currency* a rare advance rave: "Deborah Eisenberg . . . has found words for sensations and emotions I have never seen described before." Novelist Scott Spencer went further, saying that she "seems to have taken the ball that other short story writers have been calmly passing around for the past couple of years, tucked it under her arm,

PHOTOGRAPH BY JAMES HAMILTON

and run off with it all by herself."

Now Eisenberg's second collection, *Under the 82nd Airborne* (Farrar, Straus and Giroux), is arriving in bookstores, and its author—in her meek, polite, 100-pound way—is once again taking chances and showing the lit-crit crowd who's boss. Like Henry James and Edith Wharton, who captured the spirit of New York at the end of the nineteenth century, Eisenberg—with her surgical prose and probing mind—may well be the city's foremost chronicler at the end of the twentieth.

Author Frank Conroy, the director of the prestigious Iowa Writers' Workshop and a friend of Eisenberg's, says her work is "completely direct, with no horses--- of any kind." And although Eisenberg began publishing in the eighties, when fiction's brat-packers brought forth their largely anemic visions, she is no puling postmodernist. "She's always really writing about life," says Conroy, "not language, not thought, not the act of writing itself."

"I'm very fortunate that what I like to do fits into the world of possibilities in some way," she says. "For many people, there isn't a direct correspondence between their deep desires and abilities and what the world offers. You have to contort yourself into all kinds of shapes to find something you can do in the world that will give you some sort of pleasure."

FOGGED IN

"I was impervious to education in a way. It was like throwing plums at a wall—it all just slid off me."

At age four in Winnetka.

IN THE LEAD STORY IN THE REVERENTIALLY reviewed new book, Donna and Fletcher (who have powerful magazine jobs) are seated at a restaurant across from Patty (a graphic artist who wants to work for them) and Stuart (who would clearly rather be dodging traffic on the West Side Highway). Eisenberg subtly serves up the awkward meal.

"Donna tells me you're in graphics," Fletcher said, flinging Patty a rope.

"Terrific field." Patty swung to safety. "So incredible, for example, how design, or even layout, can send these tiny, subtle signals. 'Buy me,' for example, or—"

"Visual appeal," Fletcher agreed, glancing up as the waiter arrived with their pasta. "Crucial." The waiter smirked.

"Is that bacon?" *Stuart demanded, pointing at his plate.*

"It's only *a little pancetta," the waiter said.*

"I understand you're into film," Fletcher said obliviously to Stuart.

" 'Into'?" Stuart said. " 'Film'?"

"Look," Patty said, plunging into her salad and unearthing a greenish disk rimmed with hair. "I bet no one else has one of these!"

Eisenberg, who has one of the best ears in the business, is as stylish and quirky as her stories. She dresses almost entirely in black ("because you're just so inconspicuous and it solves the problem of the closet")—except for six colorful wristwatches that march up her left arm, each one set to a different time ("merely because I had to make a decision whether to set them to the same time and be practical, or set them to different times and be pretentious"). She works in a very small room ("exactly wide enough for me to lie down, something that's crucial to my literary output") and is a "filthy cook." She has been known to stock her refrigerator with candied ginger ("Wall says it's a sign of complete mental collapse"), and she eats everything except raisins and bananas. She avoids cars at all costs ("I don't see how anybody less intelligent than, say, Isaiah Berlin can possibly drive a car. Yet *all* these people drive"). She hates television and gravitates toward foreign films; at a recent Claude Chabrol movie, "there were eight people in the theater, and we knew four of them."

Born in 1945 to a pediatrician and his wife, Eisenberg grew up among the leafy, luxuriant lawns of Winnetka. "We're talking *American,*" she says. "It was incredibly beautiful, but it wasn't terribly congenial to me." Until she was eight, Eisenberg attended the Village and Farm School, where she gathered eggs and fed the chickens and where there were levels like Buttons and Zippers instead of daunting categories like first grade. "The people who ran it and taught there were very interested in education and in children," she says. "It was a heavenly place to be." But when it closed, she was sent to public school. "I did feel out of place," Eisenberg remembers, "to say the least."

She escaped into the volumes on her parents' bookshelves, reading Katherine Mansfield from the time she was nine. And then there was Evelyn Waugh's *Decline and Fall.* "I must have been about ten. Things in it made me laugh so hard, although I couldn't have possibly understood what they meant."

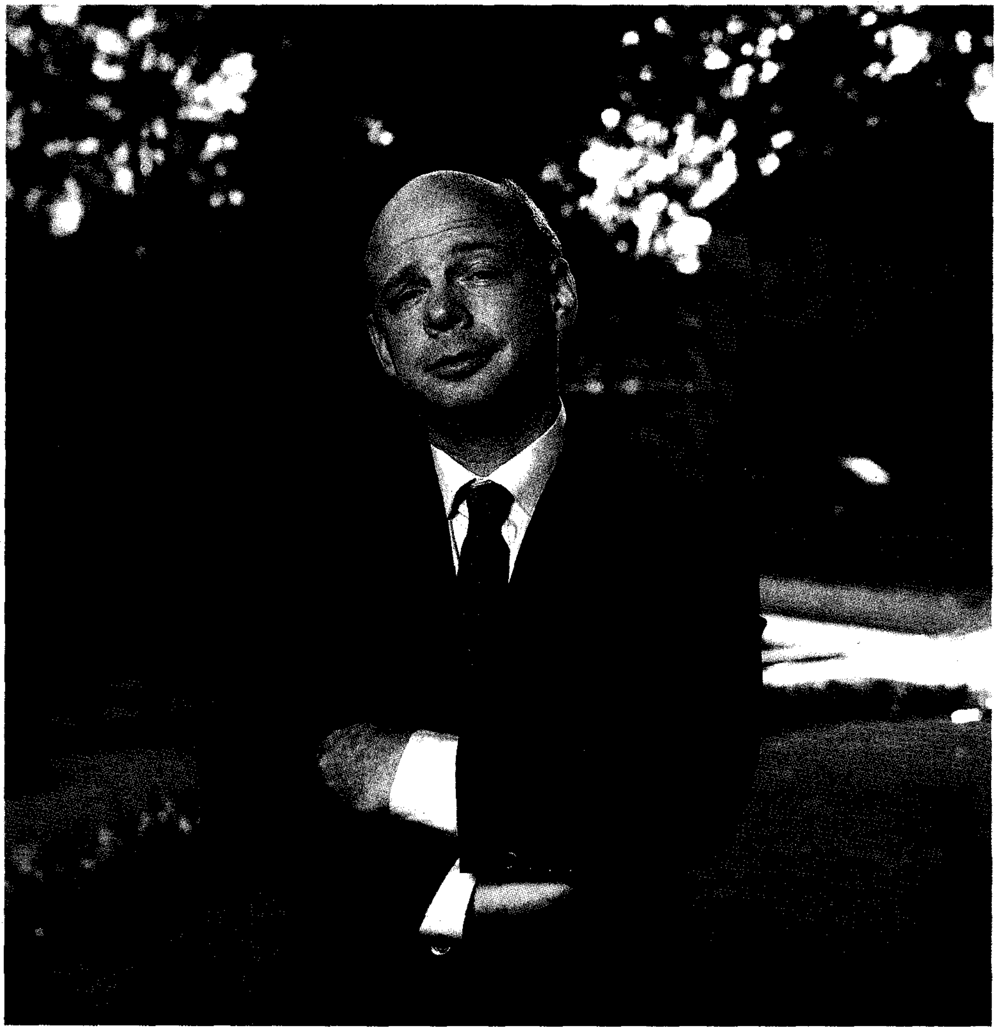
By the time she reached the much-vaunted New Trier High School, she qualified—at least as far as the rest of Winnetka was concerned—as a full-fledged teenage hellion. "I was difficult," Eisenberg admits. "I was a fifties behavior problem, which meant I wore unacceptable clothing—anything other than a navy-blue dress with white gloves." At fourteen, the high-school student was also smoking up to three packs of unfiltered cigarettes a day—Camels, Lucky Strikes, Gauloises.

EISENBERG'S WONDER YEARS were complicated by a curvature of the spine and a hatred of sports, not unrelated. "At the farm school, I hid in the barn when baseball was occurring," she recalls. From the ages of twelve to sixteen, she was strapped into a brace that stretched from her chin to her hips. In the hallways between classes at New Trier, when other girls were worrying about keeping every hair in place, Eisenberg was lugging around a shiny metal exoskeleton that made a different kind of fashion statement.

Her longtime friend Cecil MacKinnon, an actress, remembers that Eisenberg was "always in the middle of things, yet always removed. She was very advanced and knew much more than the rest of us. I was always in awe because she hung out with older people who'd already left school. She also knew about folk music."

Eisenberg, however, thought she knew nothing and was too afraid to start learning. "I was impervious to education in a way," she says. "It was like throwing plums at a wall or something—it all just slid off me. I didn't sort of *unlock* mentally until many years later—I mean, *recently.*"

For her junior and senior years, the doctor and his wife sent their daughter off to Woodstock, a progressive boarding school in Vermont. "It was a place my parents knew I wouldn't get thrown out of," says Eisenberg, "but I almost fooled *them.*" She took courses in the "dead" languages, Latin and Greek, which she considered safe. "The meaning wasn't going to shift around on you," Eisenberg explains. "Nobody was going to start talking fast in your ear." A career as a writer never entered her mind. "I had a lot of friends who said, 'I'm going to be a writer.' And I said, 'You are? How incredible! How amazing!' It never occurred to me that I



"I don't understand her," says Eisenberg's companion, Wallace Shawn.

myself might give it a try. It never occurred to me that you could learn to do something you couldn't *already* do."

She drifted to tiny Marlboro College, in southern Vermont, where she stayed two years. At twenty, she made her way to Boston and lived with a photographer-carpenter; then the two of them hitchhiked to the West Coast. Although her mother termed her a "beatnik," Eisenberg did "fewer drugs than most people," even if she did wear denim "continuously." Says Cecil MacKinnon, "To adults, Debbie appeared very fast, very outrageous, and she had no idea that she had that effect on people."

"At an absolute stopping point in my life," Eisenberg remembers, "my mother called me up and said, 'There's a school that *anybody* on earth can get into' "—the New School. "It was one thing to get in," Deborah Eisenberg says now, "but it was rather difficult to get out."

She returned to New York in 1966—alone—to give college another try. For a while, she hiked across the Brooklyn Bridge to Manhattan from her Cobble Hill apartment. She shared the place with another woman, whose "big, beautiful" television was stolen by an intruder one night while Eisenberg was home—either asleep or in a daze, she's not sure.

"When I tell you that I was some kind of mental casualty, I cannot stress this enough," Eisenberg explains. "The classes that I was *supposed* to be taking were quite marvelous. But I was so far behind, I was so ill prepared, that I became discouraged very quickly and stopped going."

EVENTUALLY, EISENBERG MUSTERED the will to show up for one class that required a long paper. "In the spirit, perhaps, of slightly malicious mischief," she says, the professor assigned her a particularly impenetrable essay by the social philosopher Theodor Adorno. "I read this Adorno piece over and over and over and over.... Then I began to understand it, and the top of my head came off, and it was like a rocket. It was like stumbling around in a dark cellar, then somebody turns on the light and there are all these marvelous old bottles of wine."

Armed with her B.A., Eisenberg worked for a while as a secretary, doing stints at New York University, *The New York Review of Books,* and the New York Civil Liberties Union. All the jobs were brief, "and I was stunningly terrified, just stunningly bad. A secretary crippled by anxiety is not the ideal." The mad-strangler incident in 1970 didn't help.

Cecil MacKinnon remembers Eisenberg and Shawn before they were a couple. "Wally was over at my apartment one day," she says, "and I said, 'Let's call Debbie and see if she wants to come over.' " Shawn, who had met Eisenberg, quashed the idea. " 'She's done more things in an evening than I've done in a lifetime,' " MacKinnon recalls him saying. "He was in awe of her."

Eisenberg and Shawn met again at a party in early 1972. They moved in together that summer and have shared an apartment for the past twenty years. "The particular person with whom I announced I was living was an incredible relief for my parents," says Eisenberg. "Because if I'd called up and said, 'Gee, I'm living with a heroin addict in a gutter outside my old apartment,' I don't think they would have been slightly surprised."

Shawn and Eisenberg fiercely guard each other's privacy, and getting one to talk about the other is virtually impossible. Shawn won't discuss her stories, her cooking, or even whether he likes the way she rolls up the toothpaste tube. "I don't have anything to say," he claims. "I have no idea what she's going to do from one minute to the next. It's hard to say anything about her. I don't understand her. She's very mysterious.... She's been in transition for twenty years."

Eisenberg started working as a waitress at Chelsea Commons, on Tenth Avenue, in 1974. "It was quite a good job for me," she says. "I could actually comprehend what was going on. The person at the table would say, 'I would like a hamburger,' and then you knew what to do. If you brought them the hamburger, you had succeeded. If you didn't bring them the hamburger, you had failed."

When she turned 30, she stopped smoking—and started writing. It took a while, but Eisenberg came out of her shell. She "snapped up" a role in Shawn's *Hotel Play* in August 1981. A month later, *My Dinner With Andre,* written by Shawn and Andre Gregory, was shown at the New York Film Festival. (Shawn has also written plays like *Aunt Dan and Lemon* and *The Fever,* and has a lucrative sideline as a film actor.) The short that preceded it was a slide show designed by its creator, Diana Michener, to resemble a silent movie. Shawn played the husband, and Eisenberg played a wife who couldn't decide what to wear to a dinner party.

Meanwhile, Eisenberg was writing. And

Photograph by Luke Wynne/Gamma-Liaison.

although she was "fanatically private" about it, the spotlight found her after several years. A friend persuaded Eisenberg to allow her story "Days" to be performed at the Public Theater, and six months later, Joseph Papp commissioned her to write a play. "Though it had never *occurred* to me to write a play," she says, "he did give me some money to do it. I couldn't just say, 'Oh, no thank you, I don't want the money. I'd rather wait on tables.' "

In any case, Papp was less than wild about what she wrote. But Carole Rothman directed the acclaimed *Pastorale* at the Second Stage and remains a fan of the erstwhile playwright. "It's like being a virgin again, the way she reinvents things," says Rothman, who doesn't expect a new play. Eisenberg, she explains, prefers a "solitary experience."

LAURIE COLWIN GETS THE CREDit for discovering Eisenberg, Lana Turner–style, at Chelsea Commons. The author of *Happy All the Time* and *Home Cooking* would stop in from time to time with friends, and Eisenberg was "our constant waitress," Colwin says.

"Laurie got quite curious about me at a certain point," remembers Eisenberg, "and she said, 'Well, what do you really do?' I felt what I really did was wait on tables and there ought to be no shame in it." Colwin persisted but didn't get very far with the reticent writer. A year or so later, Eisenberg ran into her on the street. "Laurie was working in a homeless shelter, and I asked her if I could come chop onions with her. She said, 'Yes, if you bring me a story.' So I did. The next day, she called me and said, 'Do you mind if I show this to a friend of mine?' "

Colwin's friend was Alice Quinn, an editor at Knopf, home to the borzoi and many of America's best books. Quinn passed along the story to Robert Gottlieb, then the head of the house. "We thought it was one of the best stories we'd read in an age," she says.

Eisenberg brought in the three other stories she had written, and Quinn offered her a contract in summer 1984. Almost simultaneously, Eisenberg's fiction—which she had quietly been submitting to *The New Yorker* for years, with no success—began appearing in the magazine (a development that Eisenberg attributes to newly hired fiction editor Gwyneth Cravens). As her career took off, so did rumors about how she had gotten so far so fast. Living with Wally Shawn, the theory went, didn't exactly put Eisenberg at a professional disadvantage in the eyes of Wally's father. Daniel Menaker, who has edited fiction at *The New Yorker* for fifteen years, says, "Everybody bent over backwards to avoid nepotism or even the appearance of nepotism. It's the same way with Jamaica Kincaid," a writer married to William Shawn's other son, Allen.

If anything, says one longtime *New Yorker* contributor, Eisenberg's work was "a little bit tarty" for the delicate sensibilities of Mr. Shawn, whom S. I. Newhouse unceremoniously replaced with Bob Gottlieb in 1987. Gwyneth Cravens remembers Shawn passing along Eisenberg's stories, "but since he had two relatives who were submitting their work, his rule was that he could not buy it. That was the decision of the fiction department."

Eisenberg herself, who dedicated her first book to Shawn *fils* ("For Wall, of course") and her second one to Shawn *père* ("For and because of William Shawn"), says there was the usual literary cattiness when she began to publish in the magazine. Did anyone say anything nasty? "Inevitably," she answers, desperate to sidestep the whole unpleasant topic, "but I heard nothing snide from writers."

ALICE QUINN LEFT Knopf for *The New Yorker* in 1987, and Eisenberg, who has won Whiting and Guggenheim awards, fell between the cracks at the venerable publishing house: "Nobody seemed particularly interested in me." So she moved downtown to the equally venerable Farrar, Straus and Giroux, where William Shawn is now a consulting editor and where Wally Shawn and Jamaica Kincaid have published books. Eisenberg doesn't "make anything like a living" from her stories, she says. "I've learned to live with the inequities of book advances. They have to do partly with fashion, not writing."

But Eisenberg's editor at FSG, Jonathan Galassi, thinks one fashion may be changing. "Short stories have taken on a different kind of weight in the literary world," he says, "because of the way people live and how much time they have to read. They don't have bastard status anymore. Debbie's stories do a lot more than conventional short stories. They're really boiled-down novels."

Eisenberg has called them novelinis—shorter than a novella but longer than a story. "I know there are plenty of people who think I'm kind of gabbling on, that the stories are very sort of flaccid and unstructured. In fact, I simply kill myself to compress. It's where I find a lot of the life in what I do—in the compression. My favorite thing is to cut. . . . A good sentence—well, that's the easiest thing. But how do you make it leap to its feet? That's something else entirely."

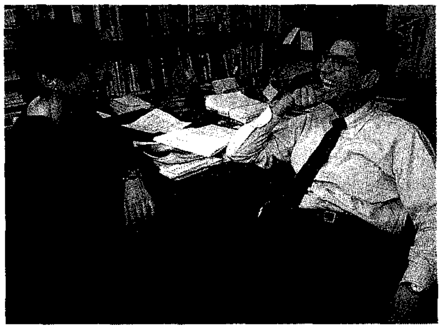
The question of a novel does come up from time to time. Lynn Nesbit, who handles the work of Ann Beattie and Tom Wolfe, among other heavyweights, is informally representing Eisenberg. "I don't think she'll write a novel," says the agent, "but I am hoping for more stories from her. If she wrote a novel, it would be terrific, but I don't want her to feel pressured."

For now, Eisenberg seems more than content to focus on the new book, which she says is "less ingratiating and more difficult" than the first. Several trips south of the border—especially to Guatemala, a "strange combination of concentration camp and tourist paradise," Eisenberg says—gave her the chance to explore "what it means to be a part of the United States." These stories, explains Alice Quinn, "reflect the gravity of Deb's rumination on the issue of responsibility: How do we live and feel reasonable about our lives when so much that is politically and humanly devastating is going on?"

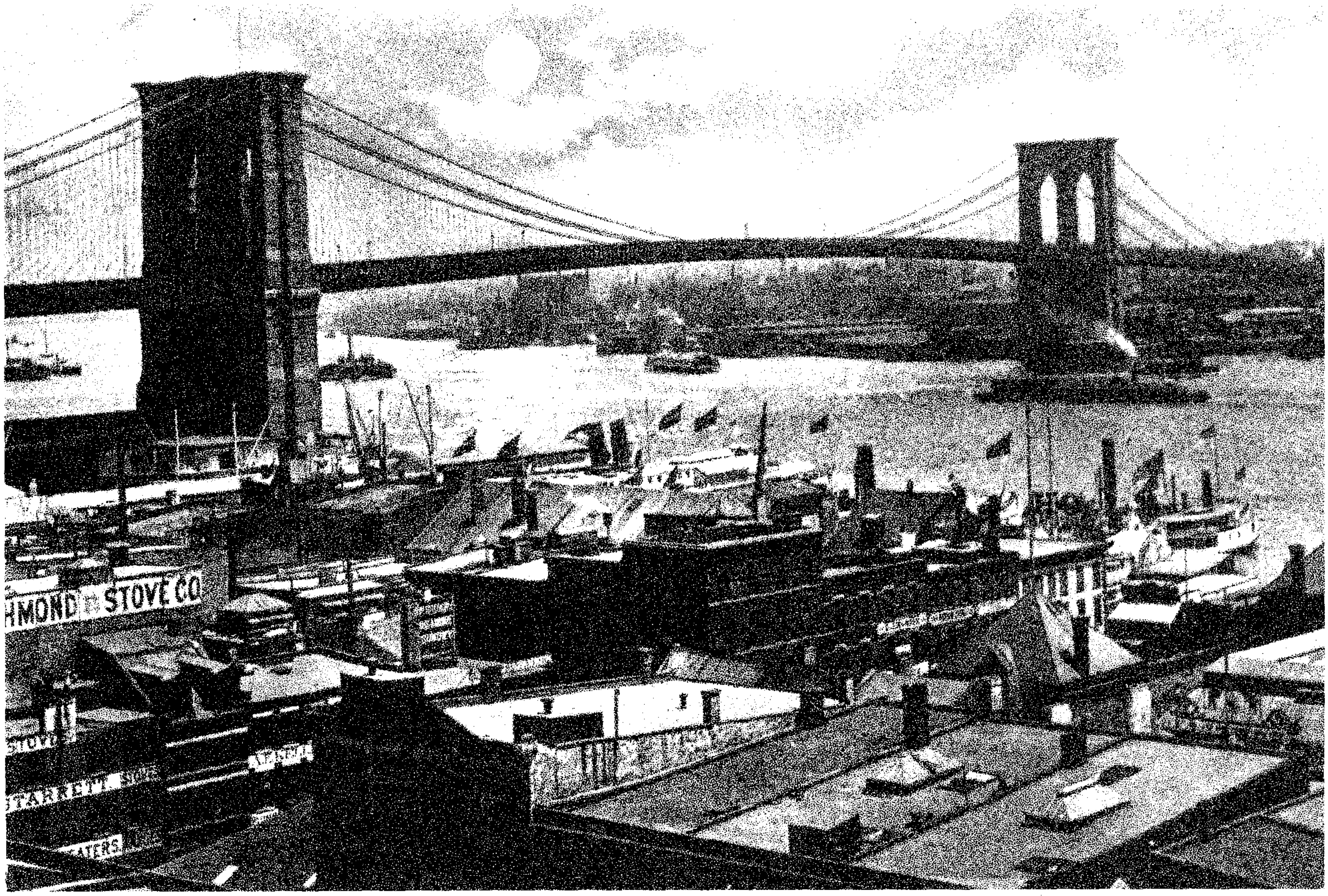
Every Eisenberg fan, it seems, has a favorite line or image: "It had come as a jolt that life was something to be waged, rather than relied on." "Carl was gazing dreamily toward the larval roiling at the bar." "It seemed that one simply ate any fruit at hand, scattering the seeds about carelessly and then years later found oneself walled in by the growth." "The sight was timeless, stonily beautiful—solitary peasant in the field. The man's life curved out behind him in a pure, solid arc. Tried to imagine how it felt to have such a life—I mounted the arc, swooped up, then down along it." Eisenberg can't, or won't, express any preference. "Sometimes," she finally admits, "I *will* say, 'My, that's very apt.' " ■

WORD UP

"A good sentence— well, that's the easiest thing. But how do you make it leap to its feet?"


With her editor, Jonathan Galassi.

Photograph by James Hamilton.



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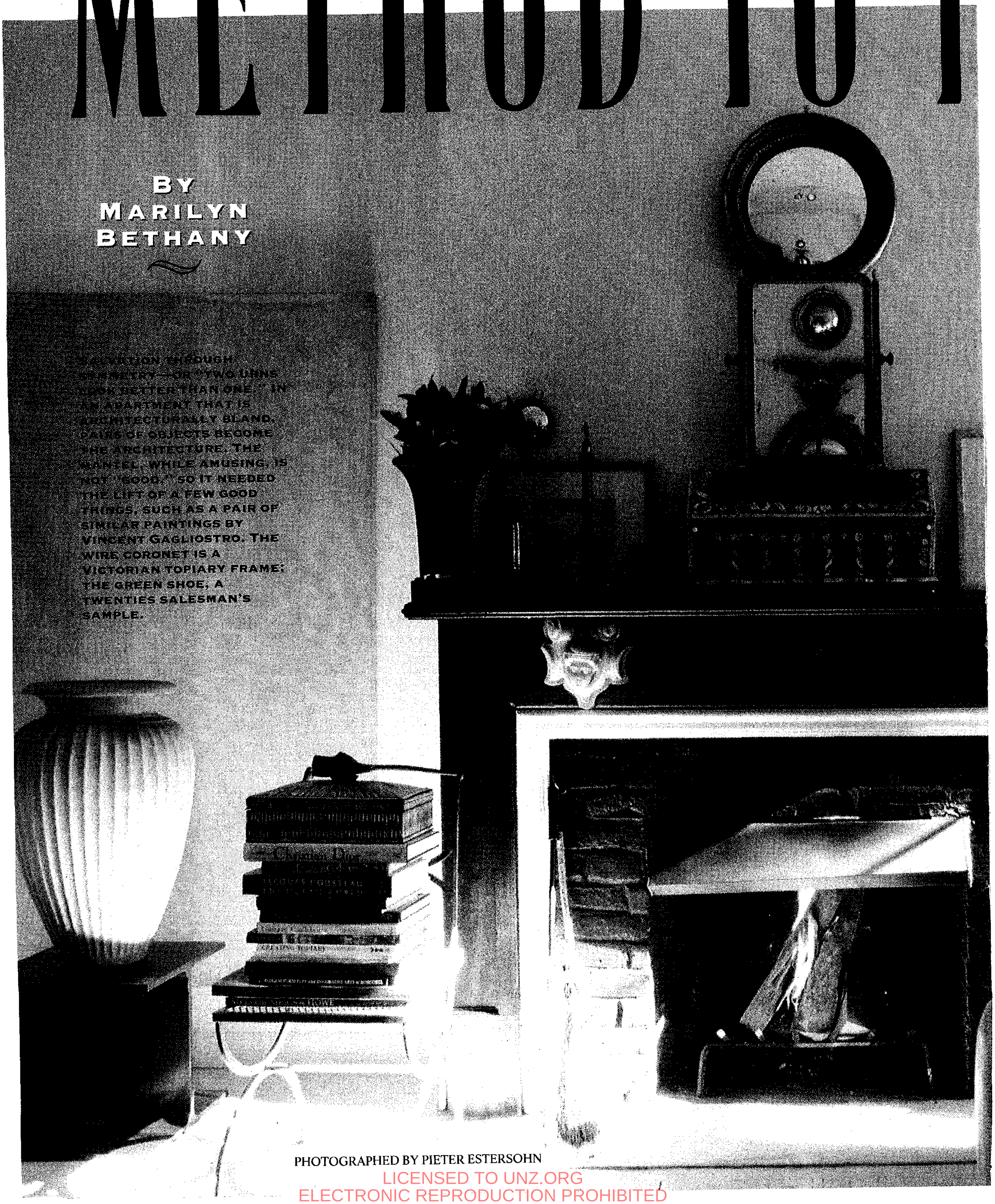
METHOD TO T

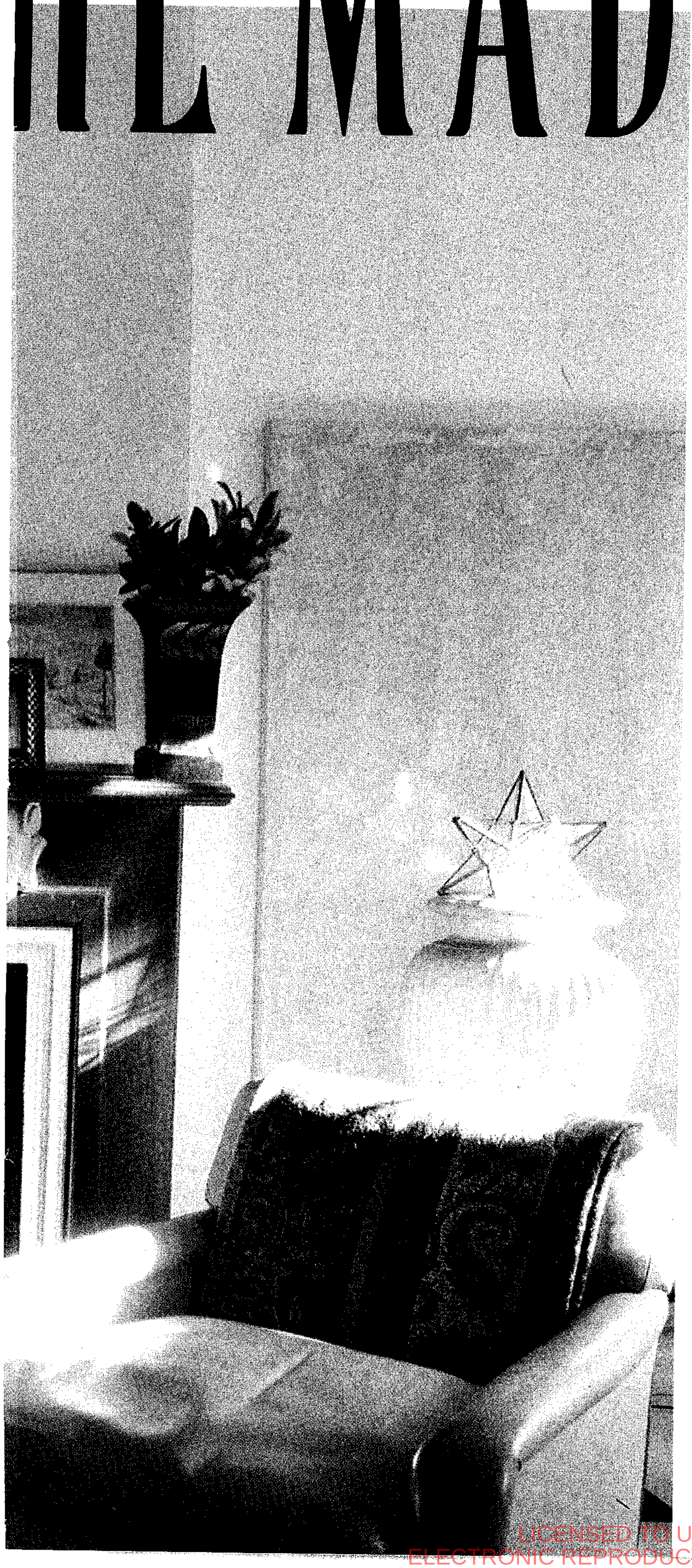
BY MARILYN BETHANY



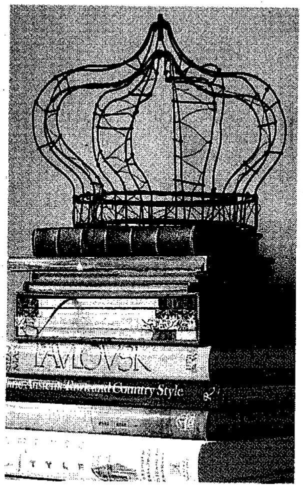
SALVATION THROUGH SYMMETRY—OR "TWO URNS LOOK BETTER THAN ONE." IN AN APARTMENT THAT IS ARCHITECTURALLY BLAND, PAIRS OF OBJECTS BECOME THE ARCHITECTURE. THE MANTEL, WHILE AMUSING, IS NOT "GOOD," SO IT NEEDED THE LIFT OF A FEW GOOD THINGS, SUCH AS A PAIR OF SIMILAR PAINTINGS BY VINCENT GAGLIOSTRO. THE WIRE CORONET IS A VICTORIAN TOPIARY FRAME; THE GREEN SHOE, A TWENTIES SALESMAN'S SAMPLE.

PHOTOGRAPHED BY PIETER ESTERSOHN

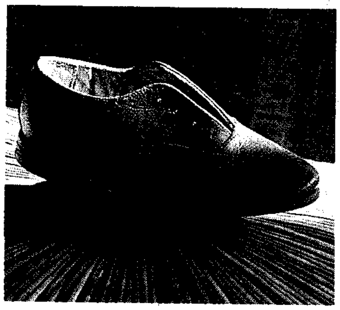
HE MADNESS



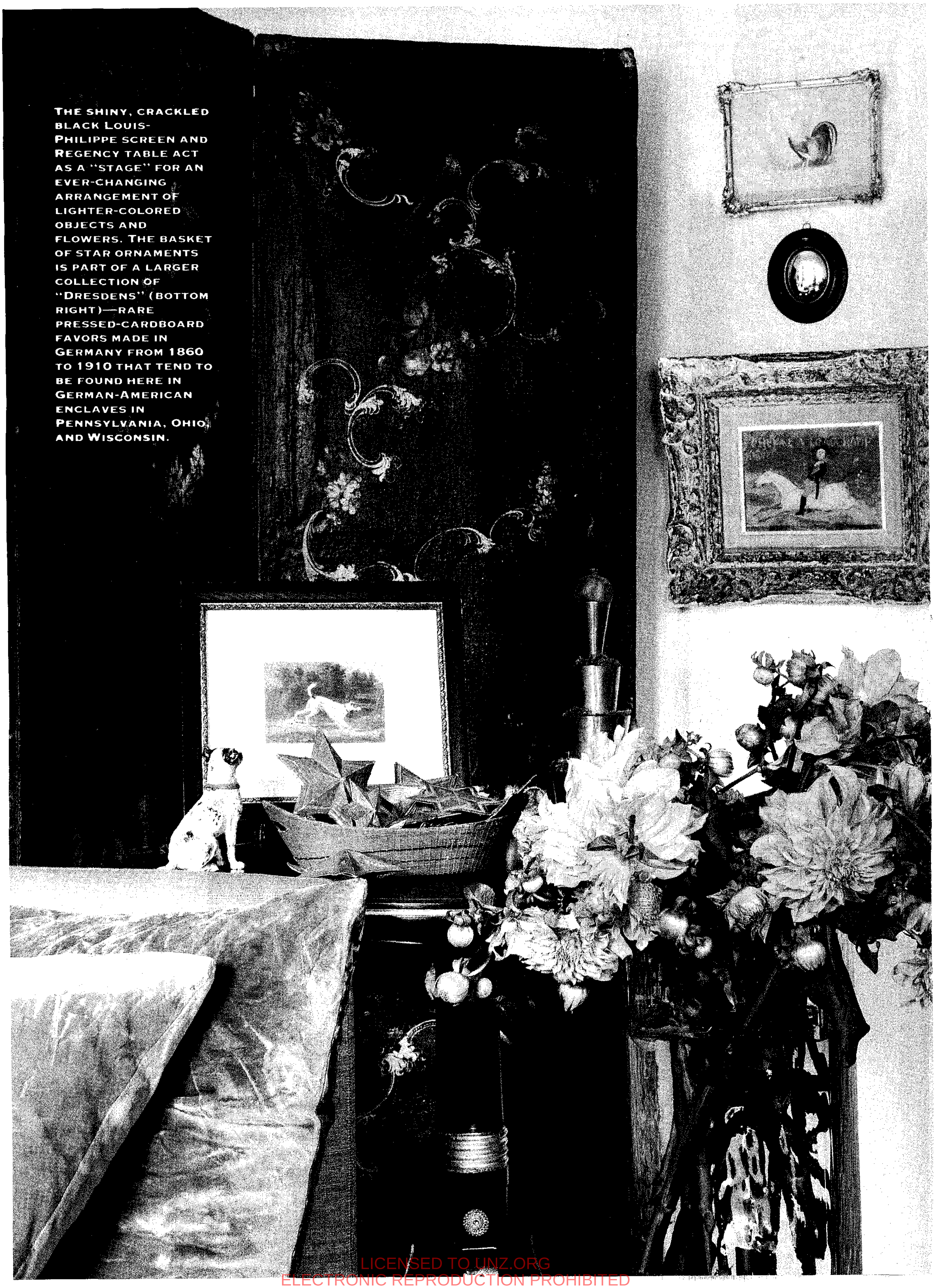
When an interior designer does a place for a client, everything is calculated down to the last bibelot—and it shows. When an interior designer does a place for himself, it usually grows more naturally, one impulsive purchase at a time. In the one-bedroom Chelsea apartment shown here, Tom Fox, who creates tightly controlled, modern living spaces for the clients of Fox-Nahem Design, has done something quite different for himself.



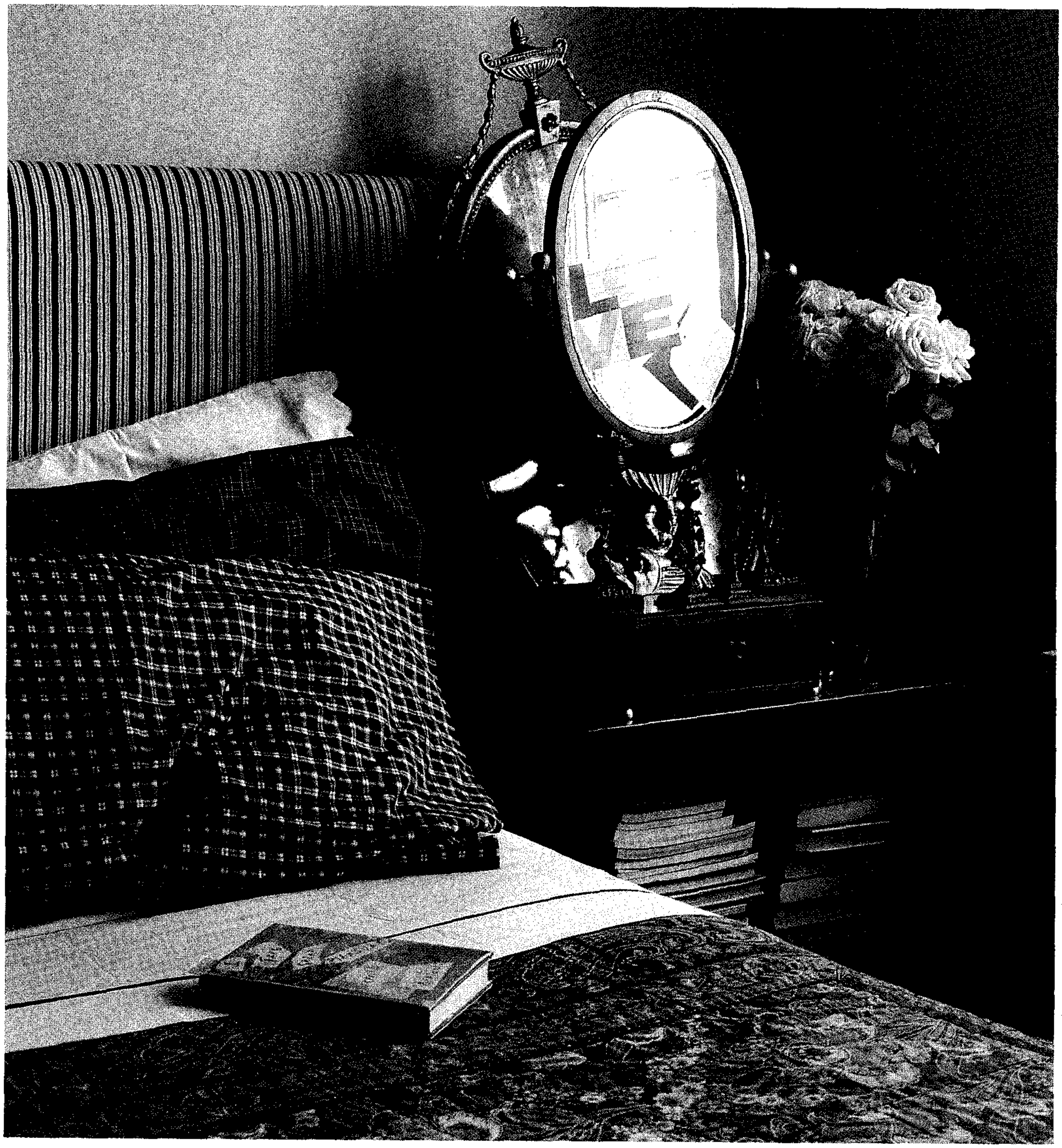
"This is more sentimental, more askew," he says.



Perhaps so. But given the sheer volume of stuff crammed into the



The shiny, crackled black Louis-Philippe screen and Regency table act as a "stage" for an ever-changing arrangement of lighter-colored objects and flowers. The basket of star ornaments is part of a larger collection of "Dresdens" (bottom right)—rare pressed-cardboard favors made in Germany from 1860 to 1910 that tend to be found here in German-American enclaves in Pennsylvania, Ohio, and Wisconsin.



two-plus rooms (dozens upon dozens of framed mirrors, to mention but one category), the effect is astonishingly orderly and disciplined, as if the objects and the architecture had blended into one. Here is abundance without the downside—the ditzy china-shop effect.

IN THE BEDROOM, FOX MIXED SMALL-SCALE, CONTROLLED PATTERNS WITH A RED PAISLEY COVERLET FOUND AT ONE OF THE ANTIQUES SHOWS HELD ON THE PIERS IN NEW YORK. ON THE FORTIES AMERICAN TILE-TOPPED TABLE ARE STACKED SWEDISH SHAVING AND ADAM-PERIOD OVAL MIRRORS.

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

By Corky Pollan

On a Different Shave Length

Flipper charmed an earlier generation, but these razors—as playful as the dolphins that inspired them—will surely enchant our own. They're the bright idea of Cynthia Daniels, who questioned the notion that razors had to be boring. Daniels molded hers of polyester resin, curved them so they fit snugly in the palm of the hand, and designed them to hold most track cartridges ($16.50). The result? A shave that's actually fun!

CRABTREE & EVELYN/*All locations*

The Scone Ranger

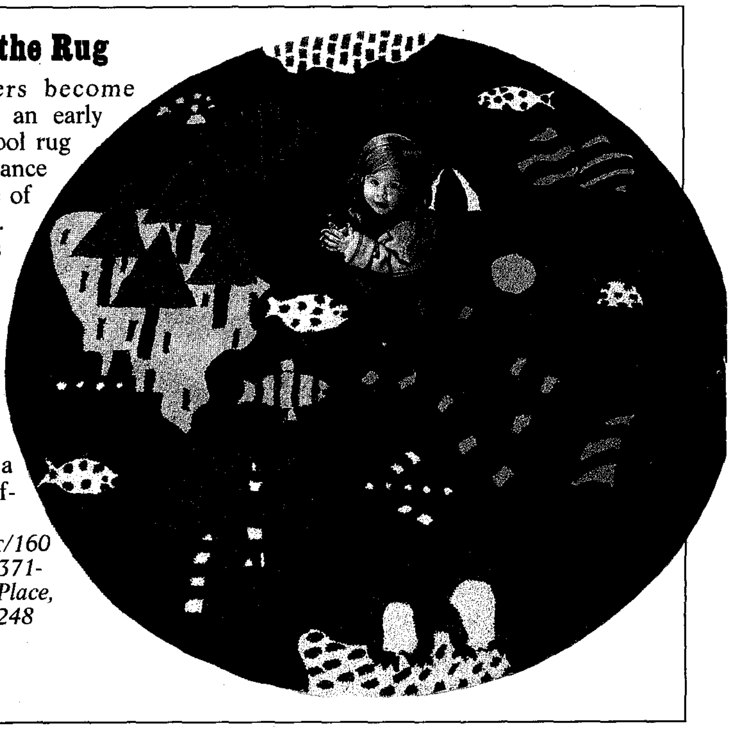
As soon as Neuman & Bogdanoff introduced its savory scones, they sold like hotcakes. Like the classic teatime scone, these are dry and cakelike, and make a marvelous munch along with a bowl of cream of tomato or any other hot soup. Our absolute favorites: wild mushroom with Gruyère cheese and thyme, and potato with white Cheddar. The big scones cost $1.50 each, while the small cocktail-size ones must be ordered in advance ($6 a dozen; two-dozen minimum). They can also be purchased unbaked, ready for the freezer and your next unexpected guests. **—Barbara Costikyan**

NEUMAN & BOGDANOFF/*1385 Third Avenue, near 78th Street/861-0303*

Ay, There's the Rug

City youngsters become worldly-wise at an early age, but this wool rug promises to enhance their knowledge of the universe. Pictorial views of all the continents are enchantingly depicted on this carpet that's six and a half feet in diameter ($299). It's a small world after all.

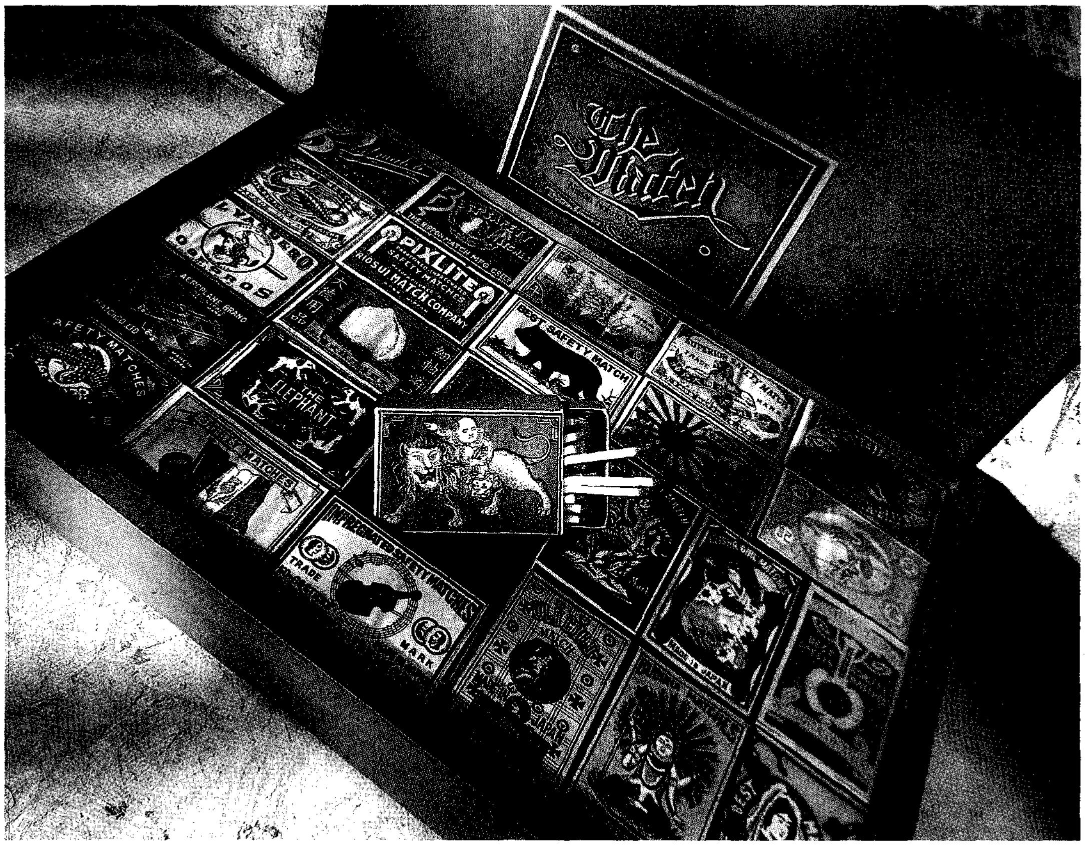
CONRAN'S HABITAT/*160 East 54th Street, 371-2225; 2–8 Astor Place, 505-1515; and 2248 Broadway, at 81st Street, 873-9250*



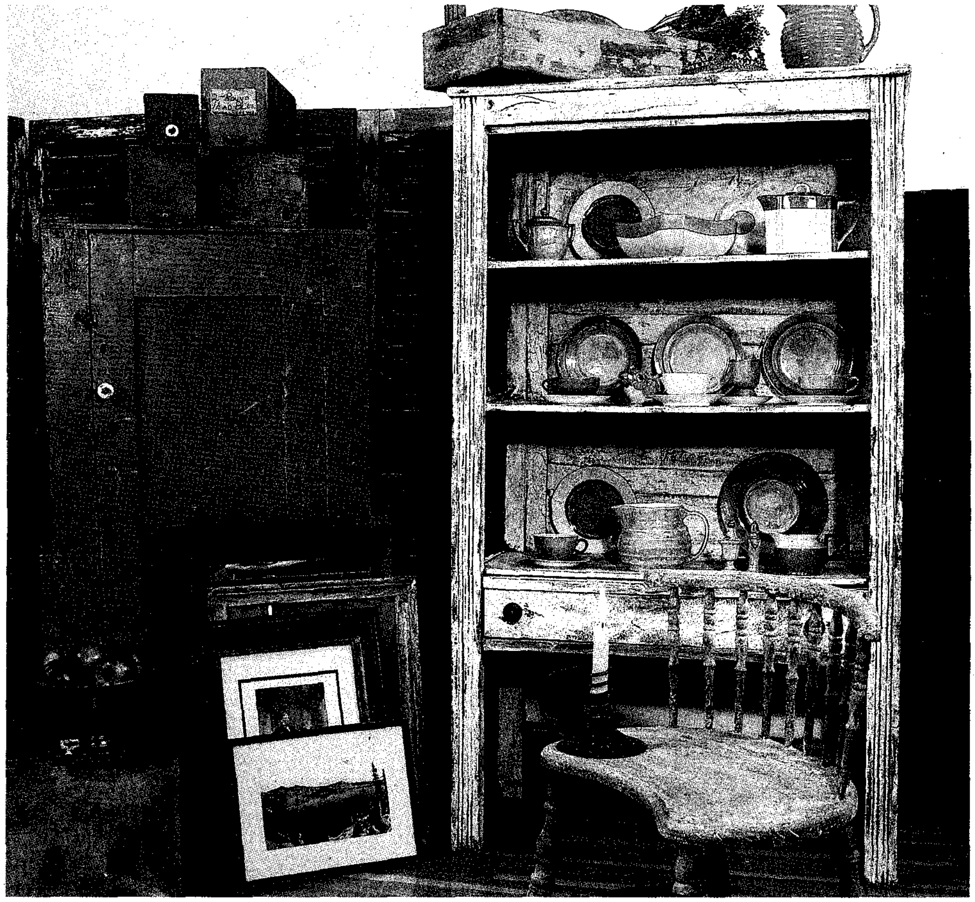
Photographs: left, Christopher Gallo; top, Les Jörgensen; bottom, Lauren Sorokin.

Matchbox Stars

Why buy matches when you don't smoke? Because matchboxes have become a new collectible. And now that the folks at Zona have assembled matches from Japan's oldest match-making company, accumulating nifty ones is a breeze. On the covers are reproductions of advertisements that were done over the past 100 years—their splendid graphics are a plus. (From $5.50 for a package of four to $58 for a set of 25 in a wooden box.) ZONA/*97 Greene Street/925-6750*



Primitive Splurges



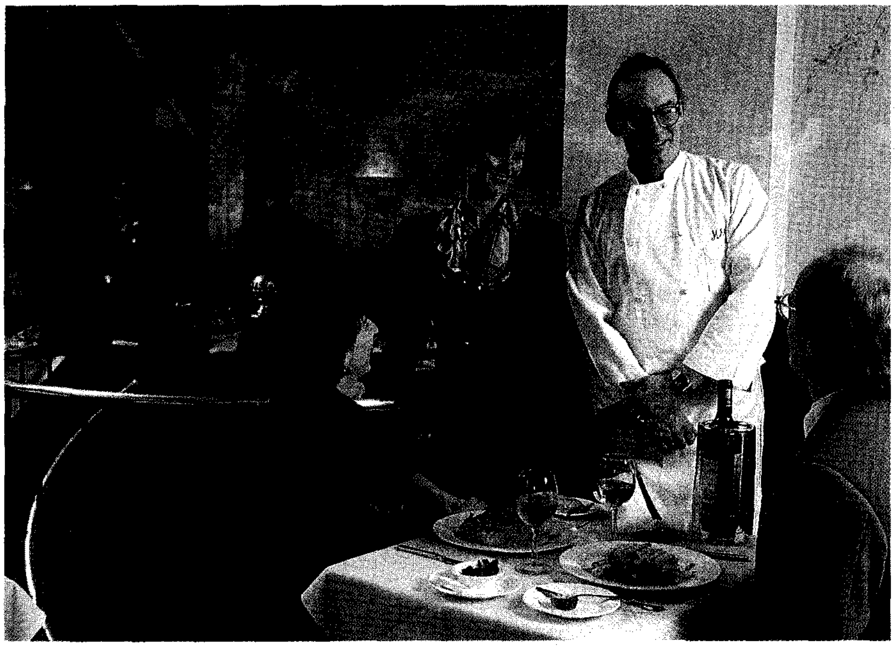
Kathy Shorr loves primitive painted furniture because "the pieces seem to have a story to tell." Given that Shorr specializes in documentary photography, the furniture's appeal is not at all surprising. Many weekends find Shorr—along with fellow photographer Charles Traub—buying brightly painted pie safes, cupboards, tables, chairs, frames, and vintage lusterware, in antiquing forays into Kentucky and West Virginia. The duo furnish their TriBeCa loft with these finds, so they never buy things they don't love; but the loft is also their shop, called Kentucky, and everything—from their dining-room table to the paintings on the wall—is for sale. It's a very personal—and a very winning—selection. (From $10 for a lusterware plate to $65 for a vintage mirror to $450 for an iron bed frame to $850 for a large painted cupboard.) KENTUCKY/*By appointment/349-6577*

Photographs: top, Les Jörgensen; bottom, Jen Fong.

The Insatiable Critic/Gael Greene

MAY OUI

"... .May dares a glorious ragout of pig's feet and sweetbreads with cèpes, morels, and polenta. Surprise—the smart set loves it. . ."



UPSTAIRS, DOWNSTAIRS: *Mark and Nini May go it alone.*

"MAIS OUI," A FRIEND SAYS. "M-A-I-S O-U-I," we spell it out for the information operator. She is adamant: "No listing." But we are cuisinary anthropologists. We know the corner. Once, it was called Ten Twenty Two (after its address) by Christopher Idone. "Oh," cries the operator in triumph. "You mean May We."

May We. They couldn't resist, Mark and Nini May, chef and host, partners in this brave adventure, the third (after Jack's and Ten Twenty Two) for a mean, cramped duplex on Lexington. When weather allows, they can tumble tables onto the sidewalk. In sleet and icy winds, glancing in from the street, passers-by may spy a flirtation warming at a barside shelf, a loner reading over dinner at the bar, a foursome collecting one by one over Kirs and beet frites—scarlet kibbles and bits. A well-bred bar with not much action.

No way to guess, till you navigate the narrow spiral staircase, the stylish crowd in the dovecote above. There, quirky cuts of tree trunks and blossoms against blue skies painted on the walls really do stretch the narrow strait. Once this was a corner of attitude. Now nineties nicety reigns. And Mark May's gifts, briefly on display at La Colombe d'Or, electrify the night. He dares a glorious ragout of pig's feet and sweetbreads with cèpes, morels, and creamy mascarpone-smoothed polenta. Surprise—the smart set loves it. An act of cod is his signature: barely gelled, with arugula-spiked couscous and a scattering of rouille at lunch, with a blended mash of celery root and white beans at night.

A sojourn abroad in Monaco, working with disciples of Roger Vergé and observing the three-star play in the kitchen of Alain Ducasse, accents May's food. The intensity of pea soup swirled with a froth of whipped cream "en cappuccino" is a "Ducassian event," he confides. The juice of roasted chicken, another modish tic, adds complexity to the wild-mushroom ravioli with white-truffle oil and to grilled salmon with mushrooms and young lettuces. The elusive sweetness in the lamb comes from lavender flowers. Even the olive tapénade served with crusty sourdough and rather sinewy focaccia has a special distinction.

Although dinner entrées are all under $20 ($13.50 or less at lunch and brunch), three courses and a modest wine quickly mount to $100 or more for two with tax and tip, scarcely a trauma in this microclimate. But if it were, à la carte roving—pairing starters such as the socca roulade, a furl of crisp chickpea pancake wrapped around warm ratatouille with goat cheese and a pluck of dressed greens, or tendrils of smoked skate on braised cabbage and mustard greens, or the stuffed quail on eggplant pancake—could lighten the tab without deprivation.

One evening's rabbit is dry, and the calf's liver is not nearly as winning as the perfect sea scallops set sweetly against the pleasant bitterness of braised endive and chopped broccoli rabe, the duck grilled and in confit, or lamb with herbed-goat-cheese gnocchi. Once word gets around, lunch in the prow of the room, overlooking Lexington's street parade, may not be as serene as it was the day we succumbed to a perfect risotto of root vegetables and Parmesan and that gossamer cod. If I had had my way, the tuna burger on brioche would have had a dab of rouille or wasabi mayonnaise or even pickled ginger to perk it up a bit.

The best apple tart I've tasted in a flood tide of apple tarts, all caramelized-butter perfume and an edge that really crackles, is the work of Madeline Miller, whose sorbets and winter-fruit compote, tart lemon-raspberry gratin, and melting chocolate fondant are definitely winners.

May we forgive them? Absolutely.

May We, 1022 Lexington Avenue, at 73rd Street (249-0200). Lunch, Tuesday through Friday noon to 2:30 p.m., Saturdays and Sundays till 3 p.m.; dinner, Tuesday through Friday 5:30 to 10:30 p.m., Saturdays and Sundays till 11 p.m. A.E., D.C., M.C., V.

WANT A CHEERFUL RUSH OF OPTIMISM? HOP down to SoHo, where seeds of revival (Armani, the Mercer Hotel, a Guggenheim sprout) simmer and **Zoë** is already a burst of warm exuberance, drawing local hipsters and an avant-garde of uptown commuters. Hotel-trained Thalia and Stephen Loffredo have unleashed chef John DiLeo in a kitchen most of us can only dream of—with rotisserie and grill, wok and wood-burning oven—open to the room, with counter stools for eyeing the action.

Imagine Spago in a cast-iron landmark, kitchen crew in baseball caps lettered YO BROOKLYN, the rosy glow of warming lamps against retro turquoise tile, serpentine innards left exposed, sturdy soaring

Photograph by Ted Hardin.

columns in terra-cotta underwear, angled color fields, inlaid stone and marble. This is architect Jeffrey Beers (of China Grill) being clever again, and wonderfully dramatic.

And what a menu. Everything you ever wanted to eat, smart but not ridiculous, seared and spicy, stuffed and smoked, lots of beans and grains—luscious cornmeal-battered oysters on salsify and leeks in a thyme-touched broth, seafood dumplings in a Thai-influenced vegetable-and-lime-leaf puddle, wood-grilled quail with marvelous wheatberry salad and apple chutney. I could go on till you're hungry enough to eat the corner of this page. At Zoë, you get white-bean purée for your bread as hunger rages.

There is a small catch, alas. Not everything eats as well as it reads. The savory wild mushrooms may arrive on leathery flatbread. The lemon-grass-and-honey-glazed duck is curiously bland and not at all crisp. The clay-potted baby chicken would be better if it weren't dry and swimming in a fat-enriched pool. And when I see something listed as "steamed," I don't expect to get salmon on couscous, no matter how splendidly cooked, oozing a pound of butter. You may find the duck broth with beans, sausage, and cabbage a shade too intense. It's just right for me. Lamb chops, hanger steak, swordfish are fine. Nothing on the menu is more than $19.75 at dinner, $12.75 at lunch.

The chef even manages to smash through the usual brunch cliché with warm bread pudding, ham-apple-and-cheese fritters, a splendid sausage-and-pepper sandwich on focaccia, rich-as-Croesus mascarpone-cheese-and-strawberry pancakes, and fabulous scallop hash with two perfect poached eggs. A first-rate Bloody Mary comes with a leafy twig of celery as swizzler, but the Zoë cocktail (blackberry liqueur, sparkling wine, and sherry) is insipid and warm, a ripoff at $7.25.

Desserts are a letdown, beautiful on big Villeroy & Boch "marble" plates but clumsy. Best: sweet ricotta-cheese tart or brandy-steeped figs in a brioche crust with cheesecake ice cream. But I'll go back. At the moment, DiLeo is trying everything. With time, he'll find what pleases.

I know the recession has been cruel for many New Yorkers, but it has certainly provoked a kinder civilization in restaurants. Downtown without the downtown attitude is the Loffredo motto. Now they just have to get those amiable Stepford servers to stop asking, "Is everything all right?" twice with each delivery.

Zoë, 90 Prince Street, near Mercer (966-6722). Lunch, Tuesday through Friday noon to 3 p.m.; brunch, Saturdays noon to 3 p.m. and Sundays till 7 p.m.; dinner, Tuesday through Thursday 6 to 10:30 p.m., Fridays and Saturdays till 11 p.m. A.E., C.B., D.C., M.C., V. ■

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Movies/David Denby

FUNNY LADY

"...*This Is My Life* is small, but it has a powerful subject; *Medicine Man* is the most enjoyable bad movie in a long time..."

MOTHER AND DAUGHTERS: *Kavner with Hoffmann (left) and Mathis.*

NORA EPHRON MUST HAVE A RAPID PULSE: The early parts of **This Is My Life,** her quirky and rewarding first movie as director, jump along nervously, the jokes and complaints bouncing off the theater walls like marbles jangling in a tin can. Julie Kavner stars as Dottie Ingels, an Ozone Park mom who works the cosmetics counter at Macy's but wants to be a stand-up comic. Dottie sells eyelashes and mascara, threatening the bewildered shoppers with blotches; she offers as a cure a special treatment made from placenta. At home, with her two bright daughters, ten-year-old Opal (Gaby Hoffmann) and sixteen-year-old Erica (Samantha Mathis), she's loving but unsettled, her ambitions spilling into the bedtime chatter like clothes tumbling out of an overstuffed closet.

At first, Ephron jams too much together. There are bits of family lore and scenes of Dottie's friends—aspiring comics of one sort or another—gathered at Dottie's apartment for Thanksgiving and desperately attempting a routine in some corner of the room. Ephron shows great affection for these entertainers who are probably never going to make it, but failed comedy leaves a hole on the screen; it's like listening to people sing off-key. The atmosphere is provincial and unpromising, yet these early parts of the movie, with its Carly Simon song track, have an inappropriately driving, upbeat tone. Verbally (but not visually), things are a bit jumbled. Some of the readings are too pressured, and Kavner isn't quite in focus.

Suddenly, Dottie is taken up by a top comedy agent (Dan Aykroyd), and she starts performing at clubs and on television. As if relieved, the movie settles down and begins to breathe. Observation takes over—we no longer feel we're being sold something—and the camera style grows fluid and graceful. As Dottie goes off to Vegas and Los Angeles, leaving the girls behind with the unemployed comics serving as baby-sitters, we're inducted into a fascinating special mood—the melancholy of show-business families, with their achingly long parental absences. The mix of daughterly pride and outrage is no doubt authentic: The movie was taken from a beautifully written novel by Meg Wolitzer, whose mother, Hilma, is a successful novelist; Ephron and her sister Delia, who collaborated on the screenplay, are the daughters of screenwriters Henry and Phoebe Ephron.

This Is My Life is small, idiosyncratic, and domestic, but it has a powerfully contemporary subject: What happens when Mom attains sudden success in middle age and starts to enjoy herself in selfish, nonmotherly ways? If you're a bright, egocentric kid, you feel abandoned. And if you're the mom in question, you feel guilty and angry about feeling guilty.

In the book, Dottie makes jokes about her own obesity, but feminist disapproval overtakes her and she falls out of fashion, losing her audience. The Ephrons have shortened the time span of the story, concentrating on Dottie's vertiginous ascent. They've kept some of Wolitzer's satirical observation—at times, the jokes rival mid-period Woody Allen. I loved Opal's school play, a staged version of T. S. Eliot's poem "The Hollow Men," in which the little children, in burlap bags and ghostly faces, chant Eliot's chic, ghoulish lines—but not quite in sync. The serious Erica goes from reading *I Never Promised You a Rose Garden* to *The Magic Mountain*—she's specializing in soulful suffering.

Success hits Dottie with the bewildering, exhausting force of a "late" love affair, propelling her into a new level of uneasy happiness. Loving yet insensitive, this crassly funny woman runs people over without knowing what she's doing. In wonder and horror, the girls watch their mother on television, a homely creature in polka dots suddenly transformed into a national fixation. Dottie is vulgar and opportunistic, and she has the comic's born ruthlessness, telling jokes about herself and even about *them.* Inevitably, she stays in California for longer and longer times. Moving the girls to the Coast isn't even a possibility: The movie gives off a strong sense of home, which is to say, New York City as home—in truth, only a few *streets* in New York, on the Upper West Side. From the point of view of the Upper West Side, Hollywood may be a place to make money, but only a fool would raise her children there.

Americans, it seems, grow up more slowly than a snail walks. We may not realize until late—sometimes not until our *twenties*—that our parents have had, and are still having, a complex professional and erotic destiny that has nothing whatever to do with us. Samatha Mathis, the brilliant young actress (from *Pump Up the Volume*) who plays Erica, captures this adolescent narcissism perfectly. Hair pulled away from a pale, sculpted face, her Erica is a great, severe beauty who doesn't know that she is beautiful; she's angry and almost friendless, cut off from other people because she's so closely con-

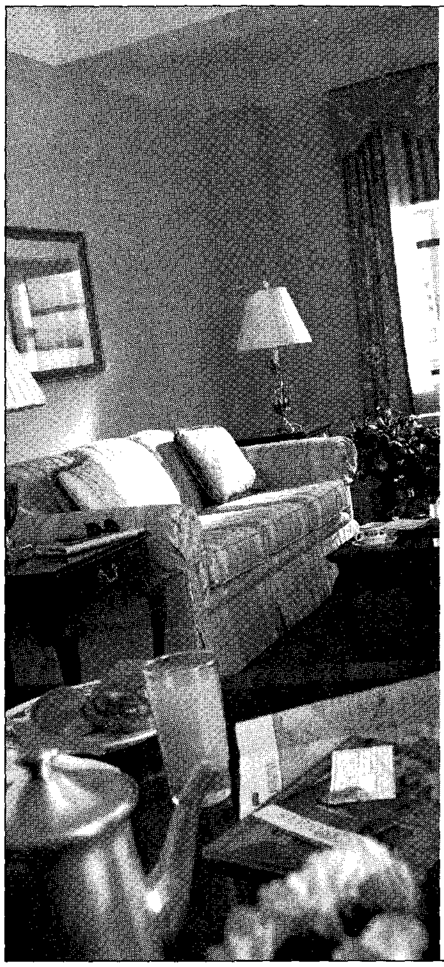
Photograph by Kerry Hayes/Twentieth Century Fox.

nected to her mother. She suffers, at first, from the humiliation of her mother's failure, then from the humiliation of her success. Everything that happens to her mother seems directed at *her.* Mathis has the gift of making self-centeredness seem funny, even appealing, as a necessary passing stage; she conveys the extra edge of awareness that lets you know Erica is going to come out of it.

Dottie speaks up for her right to luxuriate in her success, but Ephron doesn't show us Dottie actually enjoying herself. I can see why not: The purity of the conception calls for Erica's point of view to dominate the movie. But I think that purity may have been a mistake. Kavner isn't given a chance to open the character up—she delivers crude jokes in a noisy rush, and she lives, in the daughters' eyes, as a failed mom. That's all there is of Dottie. The movie suffers from an odd reticence about her, as if the filmmakers were still essentially daughters. For instance, Dottie's lover, her agent, is supposed to be a big shot, but Dan Aykroyd, overweight and sleepy, plays him recessively; he nibbles mysteriously on paper napkins, like a pregnant bunny. What, besides money, holds the couple together? The males in the movie are a sexless bunch, which allows the female relationships to flow unimpeded in an overly narrow way.

Still, it's a strong directing debut. No one could mistake the movie for television. Bobby Byrne, the cinematographer, is a low-key master here, making drab apartments glow, and Ephron consistently brings the camera into intimate relation with the characters. Stalking Dottie's sex life, the two girls and the camera crawl stealthily across the floor at night, encountering telltale pieces of clothing. At the end of the journey, there's even a tiger of sorts. Could this be the beginnings of new, specifically female virtuosity with the camera? No dazzle and whiplash, just an emotionally fluid empathy. It would be nice to think so. More, please.

In brief: NEITHER A SEMI-INCOHERENT script nor a snarling and inept performance by Lorraine Bracco came close to killing my interest in **Medicine Man**. This is perhaps the most enjoyable bad movie in some time—a big, messy, emotional drama about advanced medical research in the jungle and the responsibilities of the white man among aboriginal peoples. Sean Connery, brazen and happy in a ponytail and shorts, is the driven scientist with guilty memories, and Bracco is the biochemist who shows up either to salvage his operation or to close him down. Much of the rude banter between these two is tiresome and poorly directed (by John McTiernan), but when the stars begin gliding on cables suspended between trees 100 feet from the jungle floor, the movie turns free and eloquent. ■



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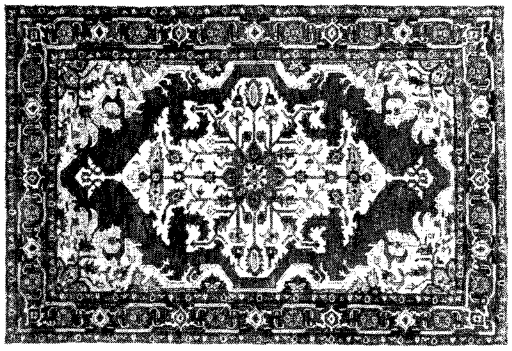

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OLD WINE IN NEW BOTTLES

> ". . .If you enjoy chomping on corny one-liners off the cob of nostalgia, *Crazy* will keep your feet and spirits on tappytoes. . ."

ONE OF THE MORE AGREEABLE FORMS OF the musical is the silly-sweet one, with nothing on its mind, and happy to pass its lightheadedness on to you. Of course it has songs and dancing and gags and scenery and costumes galore, and also romance whose path is roughened a bit before it is allowed to run smooth. But mostly there is the atmosphere of beatific tomfoolery, enabling us to thumb our noses at reality for a while—make merry Mardi Gras before Ash Wednesday overtakes us. Crudely put, it is escapism.

Yet escapism can look pretty appealing when, as in **Crazy for You**, it admits to its friendly fakery, even calls attention to it at every possible turn, then charms us anyway. Purists, to be sure, have every right to be offended. The show, based on George and Ira Gershwin's *Girl Crazy*, could just as well have been revived straight, without evoking unhappy memories of the bootless tinkering in *My One and Only*. There was no need to drag in songs from elsewhere and make us think that the Gershwins stuck "Someone to Watch Over Me" into everything they wrote. There was no need to have Ken Ludwig write a new book if that meant kicking out some good old songs and hauling in some dubious old jokes, many of them recycled from Ludwig's *Lend Me a Tenor*.

FRIENDLY FAKERY: *Harry Groener and Jodi Benson in* Crazy for You.

And yet. . . . If you enjoy chomping on corny one-liners off the cob of nostalgia, if you're amused by a new old-style book and an old old-style book does not strike you as sacrosanct, if you're not all that fussy about which Gershwin songs you are getting (less well-known ones from the original or wholly unknown ones from God knows where), and if you thrill to the fledgling efforts of a future major choreographer (Susan Stroman) whom you can watch groping her way to greatness; if, further, you can have fun with tongue-in-cheek scenery (Robin Wagner), impudent costuming (William Ivey Long), and spectacular lighting (Paul Gallo), *Crazy for You* is sure to keep your feet and spirits on tappytoes.

Yes, the Ludwig tale of slick Eastern lad and plucky Western lass in love against the let's-put-on-a-show background, complete with a parody of Ziegfeld Follies (and Ziegfeld's personal folly) and a re-enlisting of *Lend Me a Tenor* mistaken identities, creaks out of every crevice—and still manages to amuse. And yes, neither Harry Groener nor Jodi Benson is an ideal lead: She sings well, but lacks looks and charisma; he dances nicely but not effortlessly, and is more effective disguised as the formidable impresario Bela Zangler than undisguised as the tenderhearted playboy Bobby Child. And true, the chorines dance a lot better than they look. And also true, the chief comics, Bruce Adler and Jane Connell, are not notably funny. But there are compensations.

The second leads, John Hillner and Michele Pawk, are very much on target, she in particular. William D. Brohn's orchestrations and Peter Howard's arrangements strike all the right notes. Even if he lets some routines run on too long, Mike Ockrent has directed flavorously, with always new surprises up his capacious sleeve. And, above all, there is the ceaselessly inventive and superabundant choreography of Miss Stroman, whose only problem is that she has too many swirling ideas and does not yet know how to leave well enough alone. But already she dazzles with sheer imagination and, better yet, the ability to tell a story in dance, to further rather than arrest the plot while displaying more originality than anyone since Tommy Tune. When the great American musical-comedy tradition is perilously close to total eclipse, *Crazy for You* lights a small but gallant and inspiriting candle.

NOËL COWARD'S **Private Lives** IS IMMORTAL froth. It defies any of its productions not to entertain audiences, regardless of how high, middle, or low their brows. The trick, however, is to underact, albeit in a very special way. What Coward and Gertrude Lawrence knew so well—listen to their records, look at their photographs—was the reverse-baked-Alaska style: impeccably sophisticated cool on the outside, boiling passion within. And letting all that yearning, lust, or rage seep through ever so drolly or touchingly until it erupts into a few marvelously volcanic comedy climaxes.

Modern actors, to say nothing of modern directors, seem to have lost the knack. Thus Arvin Brown's direction, even if sometimes funny, is wildly overemphatic, which can be only partly explained by the show's having been designed to make a killing on tour. There is a great deal of externalizing, signaling, punching up, and travestying, with eyebrows scaling foreheads, eyes pining out of sockets, limbs flung to the four winds when not striking marmoreal poses. The men—Simon Jones (Elyot) and Edward Duke (Victor)—come off better than the women, but even they do everything in triplicate, as if waiting to be notarized. As Sybil, Jill Tasker is pure parody; as Amanda, Joan Collins is more personality than performance, more farce than comedy, more façade than face.

The whole thing comes across like a Merchant-Ivory movie vulgarization of a

Photograph by T. Charles Erickson.

classic novel: overexplicit, reductive, caricatural, but still not quite able to squelch all of the original's genius. In this case, though, there is also some unfortunate monkeying with the text. I can see why Amanda's retort to Elyot's "I was madly in love with a woman in South Africa"—"Did she have a ring through her nose?"—might need to be changed. But to make the woman Brazilian and the line "Did she teach you how to play with your maracas?" is something even Ken Ludwig would have hesitated to stoop to.

THERE ARE PLAYS THAT ARE MERELY BAD, and others that are downright repellent. Paula Vogel's **The Baltimore Waltz** establishes itself firmly in the latter category. The author, who teaches drama at Brown and has garnered more grants and awards than a black sofa gathers lint, informs us that her brother Carl, after being fired from his elementary-school teaching job for flaunting his homosexuality, wanted her to take a trip to Europe with him. Not knowing that he had tested HIV–positive, she declined for reasons she now rues, and Carl, without getting his trip, died of AIDS in their native Baltimore. The dedication of the play reads, "To the memory of Carl—because I cannot sew." The reference, of course, is to the AIDS quilt. Miss Vogel is being unduly modest: I am sure she sews at least as well as she writes plays.

The piece is a fantasy trip to Europe. In this fantasy, the author calls herself Anna, a first-grade teacher dying of ATD (acquired toilet disease), something that attacks young, unmarried female grade-school teachers who, as her comic physician explains, use "the johnny in the classroom to make wawa." Carl, Anna's brother and colleague, cashiered for teaching lewd homosexual songs to his tiny wards, is taking Sis to Vienna for treatment by the celebrated Dr. Todesröcheln (German for "death rattle"), "a specialist in uritosia." "He writes poems about urine?" Anna inquires. "No," Carl explains, "he drinks it." He also, as we see later, lets the patients indulge.

So off to a fantasy Europe they go, Carl making arrangements with an old school friend now living in Vienna, Harry Lime, whose former address was *The Third Man.* "There is something up," he tells Harry over the phone; "no, *that* hasn't been up for ages." It is Harry who recommended Dr. Todesröcheln, and who, in a blond fright wig, proves to be Dr. T. But let's not anticipate.

As they set off, Anna announces, "In whatever time is left, this teacher means to f--- her brains out," and so she does, with any waiter, bellhop, or other comer. Typical scene: a bed, presented vertically (this is avant-garde theater!), with Anna and a Parisian waiter under the sheets. Anna's voice, in a crescendo, repeats, "Oh, yes!" The *garçon's* voice, likewise crescendo, repeats, "Ah, *oui*!" Carl and Anna picked him up in a bistro (stuffing herself is her other indulgence) "where Hemingway threw up all over Fitzgerald's suede shoes, which really *was* a moveable feast."

While Anna's heterosexual escapades are shown bluntly enough, Carl's homosexual ones are rendered metaphorically. Wherever he goes, Carl carries his floppy toy bunny. Fishy-looking men (all minor parts are played by the same unappetizing actor, Joe Mantello) emerge periodically from odd places; each carries the identical floppy bunny, to be furtively exchanged for Carl's in dark nooks or crannies. Why are homosexual encounters treated in this oblique fashion? The bunny trope, moreover, does not work. Whenever the siblings go through Customs, Anna must hold Carl's rabbit, lest the Customs officers, suspecting it of harboring contraband, tear it apart. First, women carrying bunnies can be just as suspected of smuggling as men. Second, there are X-ray machines expressly designed to protect bunnies from needless disembowelment. Third, how do you hand over your homosexuality to your sister during inspections? The floppy metaphor flops.

Other devices similarly misfire, e.g., the slide show of their trip Carl puts on for Anna, where the slides turn out to be seedy locations around Baltimore. Throughout, the relationship between brother and sister gets closer and stickier; then Vogel pulls her dramatic flip-flop and reveals that it is really Carl who is dying—but not until Dr. T. and Anna, as it were, toast each other with urine. Carl dies, and Anna performs a pas de deux with his corpse, which adds incestuous necrophilia to the repertoire of tastelessness. In the final scene, the dead Carl reappears in full Austrian guardsman's dress uniform, and waltzes the swooning Anna around to the music of Strauss—something out of *The Chocolate Soldier* coated with bittersweet incest.

I would not dwell on *The Baltimore Waltz* at such length if it had not earned widespread critical praise and a major grant from AT&T (which does not stand for acquired toilet & trough disease), ensuring it productions at four reputable theaters across the country. I daresay AIDS plays nowadays command Pavlovian adulation, especially if by espousing absurdist technique they awe both sponsors and spectators. But some subjects, such as AIDS and the Holocaust, are not laughing matters, and should be protected from the likes of Paula Vogel. Be it said, however, that the Circle Rep production—condignly directed by Anne Bogart, who can be entrusted only with this kind of play—is efficient in most respects, and that Richard Thompson is good as Carl, and Cherry Jones remarkable as Anna. ▬

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Television/John Leonard

SOMETHING WICKED THIS WAY COMES

"...The clones in Fay Weldon's *Joanna May* come on like a punk-rock trio, all libidinal menace; *The Feud* is dark farce indeed..."

THEY'VE FIDDLED PROMISCUOUSLY WITH FAY Weldon's novel to confect a three-hour movie version of **The Cloning of Joanna May** (Sunday, March 1, and Tuesday, March 3, 8 to 11 P.M.; A & E), and I suppose I should stamp my foot. But the folks at Granada have had such a good time that you'll forgive them, too. Out of the Weldon wickedness—part Jane Austen, part Colette, but also some Mary McCarthy and Evelyn Waugh—they have made commedia del l'arte.

Briefly, in the 1990 novel, we were asked to contemplate nature versus nurture, big business, big science, obsessive love, and radioactivity, through the prism of Carl and Joanna May. Carl spent his lower-class childhood in a kennel, chained like a dog. He grew up angry and hungry to own real estate, medical labs, and nuclear-power stations. Joanna spent her upper-class childhood in a lovely house where nobody was ever home for her. She married this man who *noticed* her. But because she was curious, Joanna took a lover, an Egyptologist. When Carl found them, among the mummies, he divorced Joanna and murdered her lover. Before the divorce, though, Carl also had Joanna cloned, by parthenogenesis, into quadruplets. Joanna at age 60 has four 30-year-old sisters/daughters/twins she's never met. They will all get together to keep Carl from owning and killing them. Meanwhile, Carl is busy lying to the British public about Chernobyl.

For television, the nukes are de-emphasized. (Chernobyl isn't even mentioned.) The clones are reduced to three, messing up the symbolism of the tarot cards. (In the novel, the Queen of Wands, for intellect, the Queen of Pentacles, for material strength, the Queen of Cups, for sensual perception, and the Queen of Swords, for endurance, represent to Joanna the four "saving and refining passions of the universe" that are so equally proportioned in her, they cancel out: "The shame which should purify, the outrage which should move to action, the fear which should quieten, the desire which should sanctify, brought to nothing." Shuffle this deck and you get a new deal.) And because everybody in the TV movie is years younger, we never really get into the mess the clones have made of their own lives.

On the other hand, something wonderfully visual has been added. The clones—Helen Adie, Laura Eddy, and Emma Hardy—come on like a punk-rock trio, all libidinal menace, as if the witches in *Macbeth* were into garters and leather. Billie Whitelaw, in a Philip Marlowe fedora and trench coat, gets to run around as Mavis, Joanna's private eye. Siri Neal as Bethany, Carl's Tinkertoy sex kitten, is a marvel of pouty avarice. Peter Guinness, as Carl's skinhead chauffeur, seems to have wandered in from a *Godfather* or a Fellini. Brian Cox plays Carl, the "Lord of the Dark Domains," as a sort of Robert Maxwell, but Kabuki-stylized. And Patricia Hodge, all brain gland and erogenous zone, so much languid panic, burns down the house as Joanna.

TRIPLE THREAT: *Carl (Brian Cox) and the clones in Fay Weldon's black comedy.*

I don't want to spoil the several surprises, but be warned before you watch this delicious movie that Weldon is a notorious "post-feminist." For reasons of time, weather, diet, education, and social expectation, each of Joanna's clones is less than the sum of her genes, and other than Joanna's experience. There's a pattern, though. And this pattern, to quote the novel, "smacked of that insult to the civilized and rational mind, astrology."

ANOTHER WICKED NOVELIST, THOMAS Berger, shows up in an adaptation for public television of **The Feud** (*American Playhouse;* Wednesday, February 26; 9 to 11 P.M.; Channel 13). It's a dark farce indeed—played broadly but shadowed always by Berger's Hobbesian take on the human condition. No matter what we look like in a Berger novel, inside each and every one of us we are nasty, brutish, and short. Consider Dolf Beeler (Ron McLarty). He is nasty in the hardware store to a couple of Bullards (Joe Grifasi and Rob Vanderberry), so their cousin Reverton (René Auberjonois) is brutish to him, after which life is short. Bullard's hardware store burns down, Beeler's family car is firebombed, someone has a heart attack, someone else goes crazy, and any number of Beelers and Bullards are beaten up and shot down and arrested, making it especially difficult for eighteen-year-old Tony Beeler (Scott Allegrucci) to elope with thirteen-year-old Eva Bullard (Lynne Killmeyer) after doughnuts and sex in the graveyard.

So it's the Hatfields and the McCoys, plus Romeo and Juliet, except that all the doctors in the busy hospital seem to smoke like Edward R. Murrow. And so do the cops, who hate one another. And everybody in the twin cities of Millville and Hornbeck has a gun, even the people who don't work in the munitions factory. And everybody all over North Carolina appears to be brain-damaged, as if in Carson McCullers or S. J. Perelman. All this, plus two different questions of paternity, a Mysterious Stranger (David Strathairn), and some mock-fifties rock and roll from Red Sedan n' the Crocodiles. Bill D'Elia's unbuttoned direction seems to aspire to some sort of combination of *Oklahoma!* and an Elizabethan revenge play. Thomas Berger looks down like a satanic moon.

GEORGE ELIOT WAS NOT A WICKED NOVELIST. In fact, the whole point of **Adam Bede** (*Masterpiece Theatre;* Sunday, March 1, 9 to 11 P.M.; Channel 13) is that no matter what the excuses or where our sympathies, we must each of us assume responsibility for the consequences of our actions. But *Adam Bede* was the first of Eliot's novels, and far from her best; she was still stuck on romance, verging even on the penny dreadful. I sat down to this BBC production full of fuss and disdain. Why not, for God's sake and for literature's, *Middlemarch,* one of the greatest novels in our language? Or even *Felix Holt*? At the squire, the carpenter, and the dairymaid, I was prepared to sneer.

Instead, well, first of all: There's Patsy Kensit as Hetty, the dairymaid, with her licorice eyes and her ringlets. Never mind whether dairymaids in the eighteenth century were so ridiculously gorgeous. Imagine a young Ava Gardner in your butter and your cheese. The wonder isn't that the carpenter, Adam, fell for her. Nor that the squire, Captain Arthur, sired upon her the luckless child after a clinch in the sylvan chase. The wonder's that the worse old parson didn't ravish her among the scattering churns. What's more, even if she doesn't have to, Kensit can act. When at last she confesses all, you'll find yourself rooting for Australia instead of the gallows.

And then there's Iain Glen as Adam, noble yeoman and prize dunce. He looks sometimes a lot like Robert Redford, sometimes a little like Tyrone Power, with a bit of Richard Chamberlain thrown in for the mini-series feel. What were they drinking with their milk in the Midlands? In a Thomas Hardy novel, Adam would have perished of rage, and the feckless squire (James Wilby) of gout, while Hetty dangled. George was a nicer person. Adam can't sail off to Botany Bay with Hetty, but he has got Susannah Harker waiting around for him, as Dinah, the preacher girl from the mills, an English Mona Lisa.

Instead of being pious about George Eliot, the BBC's gone full-throb on the Gothic-Romantic harmonium. Cleverly adapted by Maggie Wadey, *Adam Bede* might as well be *Love Story* or even J. D. Salinger's tearjerker "For Esmé, With Love and Squalor." And I promise you: It works!

THE WEEK'S DISAPPOINTMENT IS **For Richer, for Poorer** (Saturday, February 29, and other dates; 8 to 9:30 P.M.; HBO). Jack Lemmon works hard to get rich; can't stand it that his son, Jonathan Silverman, won't look for a job; divests himself of everything so that the whole family, including Talia Shire, his wife, and Joanna Gleason, his mistress, can start out bravely all over again; and then discovers some sitcom truths about character and work which he discusses with a bag lady (Madeline Kahn). I won't tell you what happens next, but I can't promise you will be surprised. It's an odd, fifties atavism of a movie at a time when so many can't find any job at all.

The week's waste is of Pamela Reed in **Woman With a Past** (Monday, March 2; 9 to 11 P.M.; NBC). Reed, whose gray eyes some of us would die for, is a fine comic actress. (See *Tanner '88,* or *Cadillac Man,* or *Kindergarten Cop,* or the short-lived sitcom *Grand.*) So why is she asked here to look so hangdog for two dreary hours? Well, she got a raw deal in West Virginia. Her husband beat her and stole her kids. So she stuck up a jewelry store to pay for some lowlife detectives, went to prison, escaped, and went West, where she marries a realtor and *buys* back her abused children, which is fine till the Feds show up. As wasted as Reed is Dwight Schultz as her new hubby. So most of it really happened. So do lots of things we don't care about unless a glint of art surprises us into doing so.

In brief: THE WEEK'S HO-HUM IS **Perry Mason: The Case of the Fatal Framing** (Sunday, March 1; 9 to 11 P.M.; NBC), in which artist David Soul comes back from Mexico and the dead, only to get his subscription canceled permanently. Either John Rhys-Davies, Scott Valentine, Robert Gentry, Debbi Morgan, Mark Moses, or Maureen Mueller did it. If only everybody, including Raymond Burr, didn't seem to be acting underwater in some sensory-deprivation tank. . . . **Nightmare Cafe** (Fridays starting February 28; 10 to 11 P.M.; NBC) is a Wes Craven riff on *Alfred Hitchcock* and *The Twilight Zone.* A cast of regulars, including the talented Lindsay Frost, the hyper Jack Coleman, and a creepy Robert Englund (famous as Freddie on Elm Street), hang around being dead in a dive on the Hudson, to which various malcontents happen whether or not they deserve a second chance, a last wish, or a just deserts. You never know from the special effects what's on the other side of any door, and the only channel on the television set is tuned to alternative realities. So far, rather witty. ■

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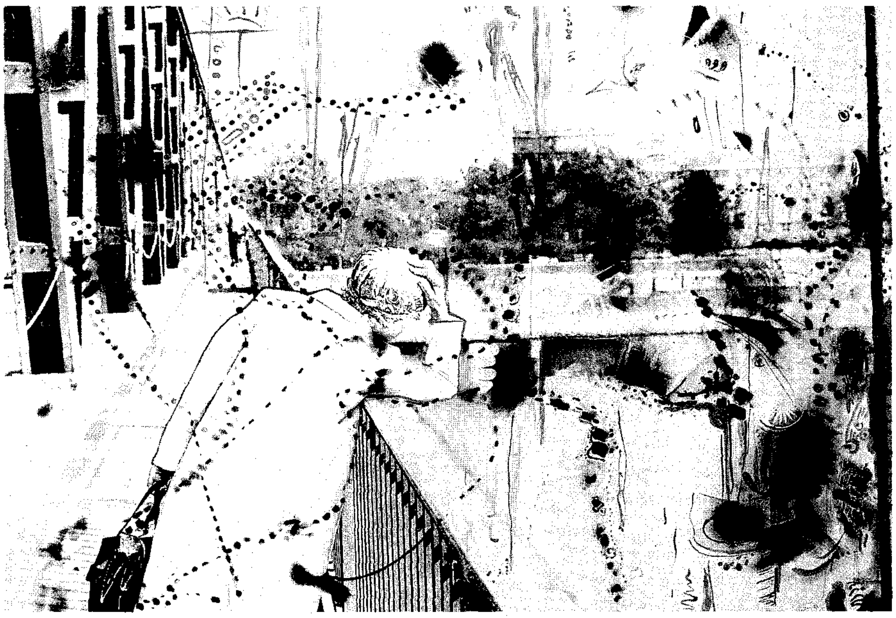
DRAWING CONCLUSIONS

"...Despite being a roundup of the usual suspects, 'Allegories of Modernism' isn't predictable; it's a spider's web of crosslinks..."



THESE GHOULISH THINGS: *From the mind of Sigmar Polke.*

"Allegories of Modernism: Contemporary Drawing" is a big, rambling show spreading over three floors of the Museum of Modern Art. This hunger for space isn't coming entirely from restless curators. Since MOMA's last major drawing survey in 1976, the scale and ambitions of the medium have gone ballistic. We're increasingly nonchalant about drawing that looks like painting or sculpture, that hugs the wall like architecture or spreads through subway corridors, that is tacked to the wall with wire or is imagined as a mathematical set, even a set of empty frames. Drawing done with ink on canvas, modeling paste on tarpaulins, scissors on photographs, comic-book pages on linen, or even . . . pencil on paper.

"Allegories" does a turn through all those tricks, and more. Despite being a roundup of the usual suspects—mostly Americans and Germans fashionable with the international art press—the show isn't predictable; it's a spider's idea of crosslinks and correspondences among forms and themes. Curator Berenice Rose stretches the boundaries whenever it suits her, even to the point of adding what other people would call paintings (by David Salle, George Condo, Robert Longo) or colored-ink frescoes (by Sol LeWitt), on the presumption that handwork justifies them.

She doesn't bother much about dates, either. A major unexhibited Sigmar Polke drawing from 1969 that Rose found rolled up in his studio—centered on a single ghoulish face straight out of Polke's extraterrestrial imagination—anticipates the dramatic turn of his work in the eighties. Near it is one of the best of Julian Schnabel's tarpaulin pictures from 1985—minotaur monsters defined in a halo of paint and modeling paste on salvaged canvas—done with enough subtlety that it looks remarkably like a Polke.

What is a drawing these days? Almost anything? But then, categories are disintegrating in all media. Environmental drawing on this order is concerned with large-scale issues of gesture, invocation, ceremony, and so on. Size itself is one message, and another is the flexibility available in mixing media. Almost nowhere in this show is drawing undertaken just for itself alone—to "make a drawing." It's nearly always linked to another motive. In the Polke reproduced here, for instance, the woman on a balcony is a schematic outline laid down on an enlarged photograph—one's eye seemingly penetrating her substance like an X-ray. Around a corner is a set of Doug and Mike Starn's torn photographs collaged free-form on a wall, as though the image (the crucified Christ) were historically opaque, a signifier of accumulated meaning. Nobody could imagine drawing as a "lesser" discipline.

The pleasure here is entirely the eye's. The show hangs off a scaffold of theory, easily dispensed with. (Don't even bother asking what the "allegories" are.) The work spreads through three floors in order to use changes in architectural scale, from the grand—in the cavernous sub-ground exhibition area—to the "normal," in the third-floor drawing galleries. One of Jonathan Borofsky's dream sequences begins at the top of the third-floor escalators and sputters along the corridor, looking a little odd at MOMA, the high altar of rationalism.

The hallway to the restaurant is claimed by LeWitt's inked walls and by Keith Haring's dramatically long, scroll-like subway drawing, which fits so perfectly it seems almost to have been commissioned for the spot. In the Projects room, next to Allan McCollum's 1,000-odd permutations on a set of curves, Nancy Spero's free-form Greek-style paper frieze sends bodies afloat in a white space charged with feminist anxiety; you can't help but compare it with the optimism of Matisse's bathers two floors above.

The biggest work begins sub-ground. Schnabel and Polke introduce these galleries, which reprise monumental work by Europeans—Jannis Kounellis, A. R. Penck, Gerhard Richter, Georg Baselitz—and Americans of the same generation, such as Bruce Nauman, Pat Steir, and Brice Marden. Like Spero, Marden gets to make a point-counterpoint with MOMA's collection. His calligraphic "Cold Mountain" drawings hang almost exactly three floors below Jackson Pollock's poured "black painting" that achieved the merger of drawing and painting nearly half a century ago.

The fulcrum between this older generation and the one that follows is a room of Francesco Clemente's Pondicherry pastels, done during a sojourn in India in 1979. Clemente is a witty draftsman who takes a classical (if perverse) view of drawing. He's virtually the only artist here who puts crayon to paper just to see what images emerge.

Around the bend, the case for some of

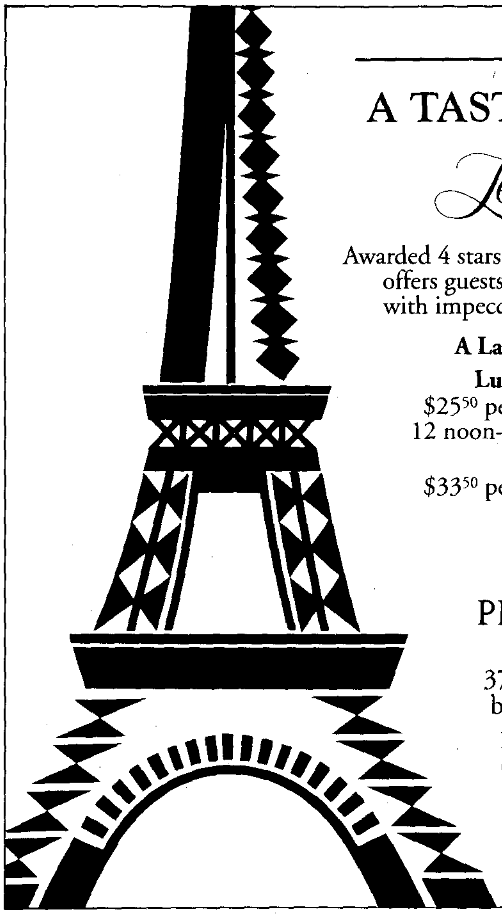
Photograph courtesy of the Kunsthalle, Baden-Baden/Museum of Modern Art.

the others is harder to make. Longo's constructed paintings stretch the term "drawing" beyond its meaningful limits. Schnabel and Salle have nothing but empty gesture going for them. The day is saved by Mike Kelley, whose new cartoon commentaries make a graceful transition into another realm of adolescence.

Intimacy is drawing's advantage over bolder art forms. Interestingly, it persists here, even on the largest scale. (The only artists who can't handle it are Salle and Longo, which is why their work insists on being painting.) Intimacy defuses the ponderous, undermines the pretentious, and rejuvenates the lowly. It's the perfect leveler. Artists whose public persona is excessively slick and troublesomely packaged, like Sherry Levine and Tom Otterness, reveal in drawings their sentimental and intellectual origins. Otterness betrays his interest in heroic socialist-realist celebratory sculpture. Levine does a set of pencil sketches after Mondrian and Egon Schiele that meditate on male and female, optimism and pessimism, utopianism and psychological realism. They are thoughtful in unexpected ways.

Why do a drawing show? Because it's often better than a painting show. Credibility is easier to achieve; the bones of an artist's work are there to see. Gesture is transparent, as are the pigments (usually) that go into it. Up on the third floor, the reflective mood is nicely echoed in Jenny Holzer's script poems, Glenn Ligon's self-searching scrolls, Ellen Phelan's wistful doll portraits, and Stephen Prina's cornerful of black frames replicating a mythological exhibition of great art. Throughout the centuries, artists have thought most clearly and visibly in drawings. Even as the medium expands, that's still true. (11 West 53rd Street; through May 5.)

A WORD ON **"The William S. Paley Collection"**: The late chairman emeritus bequeathed some beautiful pictures to MOMA. The one everyone will know is Picasso's *Boy Leading a Horse,* but for the Modern's overall health, nothing beats the spectacular Gauguin *Seed of the Areoi (Te aa no areois)* and Matisse's *Woman With a Veil;* both fill a profound void. (The Modern's Matisses lack the conservative side of his career.) Degas, Derain, Manet, Redon, Rouault, Toulouse-Lautrec, Vuillard—they all add crucial pictures. It's fascinating to compare this group with Walter Annenberg's, which had the look of a collection assembled with both eyes on posterity: public even before it really was. Paley clearly bought because the art charmed him; some of it is as modest as Manet's miraculously understated *Two Roses on a Tablecloth.* Now if MOMA can only figure out where to hang it all. ■



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VENUS RULES

> ". . .Friedrich's amiable history is a rich, tasty slice of Parisian life. *The Lost Upland* is a lyrical evocation of a vanishing world. . ."

Olympia: Paris in the Age of Manet, *by Otto Friedrich. HarperCollins; 336 pages; $28.*

MANET'S OLYMPIA REGARDS THE VIEWER with a look of supreme self-possession, her nudity less provoking than her stare. In Otto Friedrich's amiable history, a rich, tasty slice of Parisian life, she surveys the Second Empire with a skeptical, world-weary gaze, her existence and the response she excites summing up the woman-centered nature of her time, its furor, vice, and folly.

Exemplifying the period's eruption of the new, along with a nervous public's attempts to destroy or domesticate it, Manet's work always set off the braying of the egregiously normal. *Olympia*'s appearance in the Salon of 1865 drew such criticisms as "a female gorilla," "rancid," "repulsive." At least, however, the painting had been accepted for exhibition. Two years before, *Le déjeuner sur l'herbe* had not met the standards of the jury (nor had pictures by Whistler, Cézanne, Pissarro). When the artists protested, Emperor Napoleon III, never one to miss an opportunity for nonpolitical liberalism, invited them to show their work in an official anti-establishment gallery, the Salon des Refusés. (It was not the only time the rulers of France would undermine their own authority: When an Italian nationalist attempting to assassinate them killed eight people, the emperor and Empress Eugénie were so impressed by his dashing, poetic manner that they asked for his death sentence to be commuted.)

Manet did have in his corner one powerful critic, who hailed him as a "genius" and "one of the masters of tomorrow." On seeing his powerful paintings at the Salon, Zola wrote, "Quite simply they burst open the wall." The two men were chroniclers of a class that did not always appreciate their attentions. "Manet's Paris," says Friedrich, "even in his portraits of bohemia, was essentially the Paris of the newly triumphant bourgeoisie. . . . This was, nonetheless, a very insecure bourgeoisie. It had emerged out of several revolutions, and everywhere it looked, it saw menace, both above and below, and also within itself. Manet['s] . . . Parisians often display anxiety in the midst of their entertainments, the anxiety of competition and alienation. His characters often avoid looking at each other, seem almost not to know each other, seem angry with each other." Manet's 1877 portrait of Nana, another demimondaine who unashamedly looks out at anyone passing by, was rejected as indecent by the Salon, just as his friend's portrait of the same creature would meet with howls of outrage at the woman who was "a blind force of nature, a ferment of destruction, unwittingly corrupting and disorganizing all Paris, churning it between her snow-white thighs as milk is churned by housewives."

PAINTING THE TOWN RED: *Édouard Manet.*

While the painter and novelist were criticized for their frankness in depicting Nana, Parisian prostitutes were familiar to customers high and low. Ladies of the night promenaded through the cafés and theaters, and along the grand boulevards that Baron Haussmann had recently constructed for "the systematic destruction of infected alleyways and centers of epidemics" and "a simplified defense on days of riot." The public-health official who tried to control them thought they were "as inevitable in an agglomeration of men as sewers, cesspits, and garbage dumps"; the social reformers saw them as victims of an industrial society that paid women workers one or two francs a day, less than half a laborer's wage (itself the price of a cab ride halfway across central Paris). Méry Laurent, by contrast, a courtesan Manet frequently painted, was paid 50,000 francs a year for her occasional submission to Dr. Thomas Evans, a Philadelphia dentist who had become a member of the circle around the empress. Cocottes were no strangers to the emperor either. A steady stream of visitors were led to his apartments in the Tuileries, after a lesson in imperial etiquette: "You may kiss His Majesty," they were told, "on any part of his person except the face."

Etiquette was also on the mind of Emperor Maximilian, who occupied himself during his trip to Mexico by composing a 500-page statement of court protocol. His absurd *mission civilisatrice,* prompted by Napoleon and Eugénie's vanity, ended before a firing squad—a scene that, when Manet tried to depict it, was suppressed by the government censor. But the disaster taught the emperor and empress nothing: Enraged by a German attempt on the throne of her native Spain, Eugénie in 1870 whipped her weak and ailing husband into invading Prussia, saying she would not tolerate "peace bought at the price of dishonor." Hardly had the French set out when they were slaughtered by the Krupp breech-loading cannon, which had been shown at the Paris Exposition three years earlier but had attracted less notice than the Egyptian temple or the Moorish couscous restaurant.

The emperor surrendered; the empress, infuriated, demanded, "Why did he not die?" and fled the Tuileries on being told that armed mobs were marching up the boulevards designed to guarantee public order. With the gates of the palace smashed, she made her way through the Louvre and out the main entrance, where

Photograph by the Granger Collection.

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she stepped into a taxi. The Philadelphia dentist escorted her to London, to begin a 50-year sulk. In 1907, a taxi, by order of a French premier Manet had painted in his youth, brought another notorious female to the Louvre: Amid protest and complaint, *Olympia* was finally enthroned.

And what of Olympia herself? Friedrich tells us the story of the model for the mysterious woman—Victorine Meurent, who became a successful painter and an unsuccessful prostitute, and is shown to us in a scene that rivals the flight of the empress in its Hollywood-like conflation of grandeur and exigency. "In 1889, the authorities staged a huge exhibit celebrating a century of French art since the storming of the Bastille. They displayed fourteen of Manet's paintings, including, naturally, *Olympia.* Outside the exhibition hall, in the Champs de Mars, Victorine Meurent sat begging."

In brief: CHESTNUT FORESTS, RATAFIA, GOAT cheese marinated in plum brandy and goat urine—**The Lost Upland,** by W. S. Merwin (Alfred A. Knopf; 307 pages; $22), reeks of provincial Frenchness like a Michel Simon film in Smellovision. These three portraits of small-town life in the southwest introduce us to such local types as Fatty, the scrounging count of nonchalant sexuality who dies of a surfeit of foie gras pilfering; Blackbird, the wine merchant, who, saddled with a milk-drinking son-in-law and no grandson, worries about "the succession" with the preoccupation of a Bourbon prince; and Michel, contemptuously referred to as "the neighbor" by another farmer for his slapdash manners and unconventional dress: "He wore no hat—a fact that, for M. Vert, was the ultimate mark of depravity. But M. Vert regarded the entire costume, which obviously had been imitated from pictures in the sports sections of the papers, as evidence of insanity, and a deliberate affront to the world as it should be." The dominant character, though, is the land—the limestone of the houses and the earth on which they rest, and that identifies the region as much as the Languedoc tongue. "I laid bare the hard brown knots of ancient blackberry kingdoms, the wiry arteries leading down between stones, mats of finer roots full of the dark soil they had helped to make. . . . I came to learn, a few inches at a time, clefts and fissures that led down through the porous shield of the upland with its endless galleries and caverns and underground streams far below me out of the sun. The place itself was a memory that I was recovering. Some few of the living, perhaps, and many of the dead, one by one, had known it this way, inch by inch, root by root. They had carried many fields in their minds, like this, and had spoken from that knowledge, and had died with it." A pungent and lyrical evocation of a vanishing world. ■

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THE DIVINE COMMEDIA

“. . .The Philadelphia Orchestra savored every moment of what may have been the most painstakingly groomed *Pagliacci* ever. . .”

LUCKY LUCIANO: *A commanding Riccardo Muti conducts Pavarotti.*

CONDUCTORS CAN COMMUNICATE PERSONAL style in other ways than by making music. For example: Last spring, Georg Solti and the Chicago Symphony stormed Carnegie Hall and trivialized a major masterwork—Verdi’s *Otello*—by allowing the concert to degenerate into a hyped-up public recording session and a vulgar media circus that the undistinguished performance did nothing to justify. At the other extreme, Riccardo Muti and the Philadelphia Orchestra all but tiptoed unnoticed into the same hall earlier this month and solemnized a minor masterwork—Leoncavallo’s **Pagliacci**—by treating it with the devotional respect usually reserved for such lofty scores as Bach’s *St. Matthew Passion.* That megatenor Luciano Pavarotti starred in both events only made the contrast between them all the more piquant.

Both approaches are legitimately open to objection, although Muti’s high-minded goals at least place him on the side of the angels. The Italian conductor has never sought the sort of publicity that Solti seems to crave, and, love it or loathe it, Muti’s ultrarefined interpretation of *Pagliacci* made a strong and unequivocal musical statement (which was, by the way, also recorded live for future release). Whether this hardy verismo melodrama wants, needs, or can even survive such a powerfully conductor-dominated, opulently played, untheatrical concert presentation is something else.

Having taken the plunge, Muti would naturally want to make full use of the Philadelphia Orchestra, already a virtuoso instrument when he inherited it in 1980 and now supersensitized to deliver whatever subtle nuances he requires. Leoncavallo’s utilitarian scoring may not be especially remarkable, but Muti’s musicianship, keen ears, and conducting technique are decidedly out of the ordinary, and the effects he got from the orchestra were often breathtaking. For one thing, the dynamic range was prodigious, from the hushed delicacy of the pizzicato strings that accompany Beppe’s serenade to the volcanic eruptions depicting Canio’s jealous fits. Not one note was carelessly considered or taken for granted—is there another conductor alive who tunes and balances tutti chords with such awesome precision?—and yet the playing also had ample warmth, passion, and dramatic impetus. The orchestra savored every moment of what may have been the most extended, most painstakingly groomed, most lovingly spun-out *Pagliacci* ever, certainly since Toscanini conducted the opera’s first performance a century ago.

But—dare one say it?—wasn’t it also a trifle pretentious? At times the self-conscious atmosphere even seemed downright decadent, one more sign that the healthy performance traditions of Italian opera—the instinctive understanding, commitment, and trust of both singers and conductors that once made these works come to life onstage—scarcely exist any longer. In the opera house, works like *Pagliacci* are in danger of slipping away from us, killed off by the generic performances of uncomprehending and/or mediocre singers on the one hand, and eccentric reconceptualizations by self-indulgent stage directors on the other.

Muti apparently feels that a strong musical presence on the podium is the antidote for these pernicious trends, and to an extent he may be right. But surely such an overwhelming conductor-dominated approach has its own built-in danger. Carried to such lengths, it can only reinforce the notion that we have indeed lost touch with what the standard repertory needs most of all: inspired singing. Hearing *Pagliacci* played with unparalleled magnificence by the Philadelphia Orchestra is marvelous, but is this really the point? In the end, orchestral virtuosity cannot compensate for singers with neither the voices nor the temperaments to grab the opera by the throat and persuade us that they believe in it.

Muti did have one ace to play: a virtually all-Italian cast, a rare phenomenon in these days of homogenized international opera. Although it was a treat to hear singers who, for once, could fit words to notes and understand the connection, that hardly guaranteed an electrifying performance. Even Pavarotti on best behavior—with just a small tray of goodies at hand to refresh himself and lubricate his voice—failed to convince that his well-preserved lyric tenor and easygoing manner were ever meant to project Canio’s desperate animal passions. Of course, no matter how unsuitable he may be for a role or how casually he performs it, Pavarotti always radiates star quality. That immediately set him apart from Juan Pons (Tonio), Daniella Dessi (Nedda), Paolo Coni (Silvio), and Ernesto Gavazzi (Beppe), conscientious singers of no special vocal personality or individuality who seemed completely cowed by their commanding conductor. Joseph Flummerfelt’s

Photograph by Steve J. Sherman.

huge Westminster Symphonic Choir sounded spectacular, more appropriately trained and staffed to sing Verdi's Requiem in the Vatican than modest peasant choruses in a Calabrian village.

If *Pagliacci* was a surprising work for the Philadelphia Orchestra to offer in Carnegie Hall, so were the Verdi operas that Muti had previously brought to New York: *Nabucco, Macbeth,* and *Rigoletto,* works that are performed by New York's two major companies with some frequency. I suspect it was precisely for this reason that Muti chose them, especially since he apparently has no intention of conducting staged opera in this country. He clearly wanted to perform familiar scores close to his heart and heritage, on his own terms and with his own American orchestra, and present them as carefully prepared, purely *musical* dramas. The experiment has been fascinating and, up to a point, salutary, even if the most important element—great singing—had to be left out of the equation. Opera, particularly when heard in concert, always involves compromises of some sort; orchestrally at least, the Muti-Philadelphia combination has had to make none.

THE BEST JUSTIFICATION FOR CONCERT OPera is when it can bring to light an important work that is either neglected or impractical to stage. Cherubini's *Medea* may not qualify—the City Opera has given two productions within living memory—but the composer's **Médée** most certainly does. Of course, the two operas are substantially the same, but the original 1797 French score with spoken dialogue is a rarity, passed over in favor of a heavily revised and abridged Italian version with sung recitatives composed by Franz Lachner in 1855. Maria Callas made that edition famous in the 1950s, and most subsequent revivals have also used it.

I wonder why anyone would bother with the Italian revision again after hearing how persuasively the original was presented a few weeks ago at Florence Gould Hall by L'Opéra Français de New York. The opportunity to experience the work as first conceived by Cherubini was a gift in itself. Removing Lachner's romanticized declamation automatically strengthened the impact of the composer's own powerful recitatives and classically chiseled arias, and an opera that once seemed overlong and ponderous suddenly came to life. Yves Abel coaxed taut, tensile playing from a willing and able chamber orchestra, and the talented young cast surrendered itself to the piece with the sort of reckless abandon musicians seldom risk after they become rich and famous. Susan von Reichenbach's gleaming soprano and generous spirit illuminated the title role—a wonderful singer ably supported by James Anderson (Jason), Ping Yu (Créon), Elizabeth Futral (Dircé), and Judith Engel (Néris). ■

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SOMETHING OLD, SOMETHING NEW

"... .The top of Walker's large mahogany bar is new, but everything else on the premises is reassuringly old, including the premises. . ."

Walker's (16 NORTH MOORE STREET, AT Varick; 941-0142) is a big, dark bar. You walk in here and want to spend, if not your whole life, at least the next few weeks in these comforting rooms.

And as long as you're staying, you might as well eat, because bar food doesn't get much better than this. As for the prices, half a chicken, seasoned with garlic and rosemary, grilled until crispy but not charred, is $8.50, which includes a pile of delectably thin French fries and vegetables al dente. And if for dessert you have the raspberry tart (from Miss Tami's Pie Company), you've had a perfect meal.

Pastas are ambitious and range from ordinary (spaghetti in Romano cream with prosciutto, $9.95) to unusually good (gnocchi in a sprightly tomato-red-pepper-and-artichoke sauce, $9.95). The Caesar salad is fine if you aren't into anchovies (lots of crunchy croutons but slightly bland). The steak sandwich on a toasted roll with sautéed onions would have been fine if the chef hadn't overcooked the steak and forgotten the onions ($9.95).

Very little baking is done here, and yet someone in the kitchen knows who to call. Right up there with the splendid raspberry tart is a first-rate pecan pie (also from Miss Tami's) and a chocolate-ganache cake (from Nita's Kitchen) whose creator (Nita?) ought to be enshrined (all, $3.75).

As for mood, room No. 1 (there are three) is dominated by a large and lovely mahogany bar. The top of it is new, but everything else on the premises is reassuringly old, including the premises—a bar since 1890, when this area of TriBeCa was dominated by the egg-and-butter trade. In room No. 2, you can smoke, and in 3, dine undisturbed by either smoke or noise from the lively bar. If money isn't an object, by all means walk two blocks to the TriBeCa Grill, co-owner Gerald Walker says. But even some of those types prefer it here. Celebrities are "mistreated equally," he says.

Walker's is open daily: lunch noon to 4 P.M.; dinner 6 P.M. to 1 A.M. Full bar. A.E., D.C., M.C., V.

WALKER'S: *Bar food doesn't get much better than this.*

AROUND THE CORNER, **Bubby's** (120 HUDson Street, at North Moore; 219-0666) is little and cute. It doesn't serve beer or wine, but it does dish up a lot of other goodies that surely no one's bubby (the Yiddish term for grandmother) ever made.

Such as: linguine with toasted pecans, mushrooms, tomatoes, red peppers, onions, and cream ($8.50, a special). Also in the pasta-as-dinner department: shells with spinach, ricotta cheese, and sun-dried tomatoes buried in a rich, hearty tomato sauce ($8.50).

Although meat is by no means proscribed, the food tends toward vegetarian of the high-cholesterol kind. Potatoes are mashed with milk and butter, and the popular vegetarian chili, a tasty stew of black beans, winter wheat berries, corn, peppers, tomatoes, and onions, is garnished with sour cream ($3.50).

Salads are fresh and filling. On a Caesar-salad kick, you should add to your repertoire this heaping plate of crunchy romaine blanketed with tangy Parmesan ($5.75). Bubby's serves a vegetable-rich chicken soup, but a non-bubbyish appetizer is even better: broiled squid and scallions in a gingery sauce ($5.50).

With roast chicken and mashed potatoes all over town, Bubby's version stands out. The chicken is slathered with a pesto of rosemary, garlic, and lemon, and the accompanying carrots and zucchini are sautéed just right ($9.50). Finishing his plate, a sated diner proclaimed, "That's food."

The quality of these suppers notwithstanding, Bubby's is most popular at breakfast and lunch. The crowd is as diverse as the menu: mothers with strollers, employees from Shearson Lehman and from Robert De Niro's TriBeCa Film Center—because you can't get banana-walnut-sour-cream pancakes ($6.50) at the center's illustrious snack bar, the TriBeCa Grill. Other popular breakfasts served in this rough-hewn, brick-walled room are heaping platters of lox and eggs and, because Bubby is an internationalist, huevos rancheros ($6.50 each).

At lunch, the fresh chicken-and-tarragon salad ($7.50) is wonderfully filling even without the creamy, chive-flecked potato salad that comes with it. Try the soft peasant bread plain, or sandwiching melted Brie and honey mustard ($6.75) or smoked mozzarella, tomatoes, and a rousing pesto mayonnaise ($7.50).

The three-layer chocolate cake looks better than it tastes, but not so the gorgeous pumpkin-praline pie ($3.50), its spicy, mousse-light filling topped with a generous portion of buttery pecans.

And don't mistake the lone picture on the wall (en route to the bathroom) for anyone's bubby. It's Billie Holiday.

Bubby's is open Sunday through Thursday 7:30 A.M. to 10 P.M., Fridays and Saturdays till 11 P.M. No liquor. No credit cards. ■

Photograph by Peter Freed.

SALES & BARGAINS

BY LEONORE FLEISCHER

THE PRINTS AND THE PAUPER

THE ARTWORK AT THIS PRESS IS CREATED BY the artist and handprinted from plates or lithography stones in editions of no more than 65. A selection of unframed works is now on sale to collectors for one week only (most are in editions of 50 and fewer), including Conrad Atkinson's *Baseball* series, was $2,000 for a set of 3, now $1,400; Steve Keister's *Cat Scan,* was $850, now $595; Ellen Lanyon's *Niagara,* was $950, now $570; Altoon Sultan's *Maine Farmhouse* and *Roadside Farm,* were $950 each, now $760; William Wegman's *Dog Motel* and *Doguerreotype,* were $1,200 each, now $840 and $960 respectively; Betty Woodman's *On the Way to India,* was $2,800, now $1,960; Michael Zwack's *History of the World,* was $1,200, now $840. A.E., checks accepted (merchandise held until they clear); all sales final. *Solo Gallery, 578 Broadway, near Prince St., sixth floor (925-3599); Tues.–Sat. 11 a.m.–6 p.m.; through 2/29.*

ALL'S FARE

THIS ART DECO–STYLE RESTAURANT OFFERS an early-dining prix fixe menu between 5:30 and 6:45. For $14.95, you get soup or a salad, a glass of red or white wine, your choice of entrée, and coffee or tea. Recent entrées have included steamed lemon-sole fillet, breast of turkey paillard, seared Moroccan skirt steak, homemade basil-and-ricotta ravioli with diced chicken breast and spicy marinara sauce. A.E., D.C., M.C., V.; reservations recommended. *Zephyr Grill, 3 Mitchell Place, at E. 49th St. (223-4200).*

LEARNED HANDS

EVERYTHING AT THE NOT-FOR-PROFIT ELDER Craftsmen shop is made by hand by expert craftsmen over 54. Selected one- and few-of-a-kind items are now reduced, such as a group of one-of-a-kind hand-knitted sweaters for women (sizes up to 14), were $380, now $300; patchwork mid-calf skirts, were $150, now $120; hand-embroidered, hand-knitted, or smocked dresses, sweaters, mittens, boys' and girls' outfits in sizes infant–6 yrs., now 20–50 percent off, such as plaid cotton coveralls in sizes 6 mos.–4 yrs., were $45, now $22.50; knitted or crocheted baby afghans, were $25–$100, now $20–$80; soft dolls and animals that come with storybooks, were $45–$65, now $36–$52; log-cabin and chalet birdhouses, were $35–$50, now $28–$40; a large assortment of frames, sachets, bandboxes, and albums in printed fabrics, were $10–$50, now $8–$40. Also, across the street from the shop, a sale for two days only offers discontinued supplies and overstock for hand-crafters, such as wool Persian and tapestry yarns, here $10 the lb. or 63¢ the oz.; sweater lots and odd balls of fashion yarn, here 25¢–$1.50 the skein; a lot of cotton and cotton-and-polyester fabrics and remnants, here $1–$3 the yard; also ribbon, bias tape, and notions. M.C., V., checks accepted; all sales final. *The Elder Craftsmen, Inc., 846 Lexington Ave., at 64th St. (535-8030); Mon. and Sat. 11 a.m.–5:30 p.m. and Tues.–Fri. 10 a.m.–5:30 p.m.; through 3/14. Craft supplies sold at 851 Lexington Ave., near 64th, second floor (861-3294); Tues. and Wed. 11 a.m.–4:30 p.m.; 2/25–26.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

GRECIAN FORMULA

FURNISHINGS INSPIRED BY ANCIENT GREECE and Rome are reduced here, such as busts of Apollo Belvedere, Venus, and Athena, were $125 each, now $85; a breakfast-table set comprising a Corinthian-column table base made of hydracal, a glass top, and two black lacquered metal chairs, was $400, now $295; a dining set featuring a 2-Corinthian-column hydracal base, a 36-in.-by-52-in. marble top, and 4 black lacquered aluminum chairs, was $1,129, now $765; a small round glass-top coffee table with a Roman hydracal pedestal base, was $205, now $169; a globe floor lamp, was $1,095, now $895. All column bases include your choice of any custom sponge finish (marbleizing additional). A.E., Disc., M.C., V., checks accepted (merchandise held until they clear); all sales final; delivery additional. *Roman Ruins, 417 Amsterdam Ave., at 80th St. (496-7390); Mon., Fri., and Sat. noon–7:30 p.m.; Tues. 12:30–7:30 p.m.; Wed. and Thurs. 12:30–9 p.m.; and Sun. noon–9 p.m.; 2/28–3/13.*

SEE MORE GLASS

THIS SOHO GALLERY IS HAVING A SALE ON artist-designed contemporary glassware. Everything in the store is at least 10 percent off, while a number of vases, bowls, and glasses are 25 percent off. Blue or green glassware with colored swirls from Strombergshyttan includes a bowl and tall vase, were $125 each, now $93.75 each. The Bubble series from Baldwin/Guggisberg includes a bowl and vase, were $350 each, now $262.50. Transjo's Rainbow series includes rainbow-colored, rose, and white vases and bowls; a large bowl, was $180, now $135; medium, was $140, now $105; small, was $110, now $82.50; cone-shaped vases with clear bases from Baldwin/Guggisberg, were $275 each, now $206.25 each; handblown contemporary wineglasses by Wilke Adolfsson with white or red rims, were $65 each, now $48.75. A.E., M.C., V., checks accepted; all sales final. *New Glass Gallery, 345 W. Broadway, near Broome St. (431-0050); Tues.–Sat. noon–7 p.m. and Sun. till 6 p.m.; 3/1–15.*

COLLAR ME BEAUTIFUL

TIECRAFTERS WILL CLEAN OR ALTER YOUR neckties at sale prices for two weeks only (with a 4-tie minimum). Cleaning was $20 for 4, now $17; cleaning additional ties, was $5 each, now $4.25. Tie alterations include narrowing, widening, shortening, lengthening, relining, and retipping, and one of these alterations was $30 for 4 ties, now $25.50; altering additional ties, was $7.50 each, now $6.35. Tiecrafters will also custom-make new neckties from your choice of more than 200 fabrics at a 15 percent discount (ties were $40 each, now $34). You can either bring in or mail your ties. If Tiecrafters mails them back to you, there is an additional charge of $3 for up to 8 ties, $4 for 9 or more. Checks accepted but no credit cards; pickup and delivery additional. *Tiecrafters, 116 E. 27th St., New York, N.Y. 10016, sixth floor (867-7676); Mon.–Thurs. 8:30 a.m.–6 p.m. and Fri. till 5 p.m.; through 3/6 (sale at this location only).*

WEAR WOLF

A CHAIN OF WOMEN'S SPECIALTY STORES HAS donated new spring clothing (mostly in sizes 4–10) to this not-for-profit thrift shop. For example, skirts and pants in lightweight wool or linen and in black, dark prints, and plaids, here $15; jackets in the same fabrics (some coordinate with skirts), here $25; blouses in solid colors of cotton-and-rayon blend, here $10 for short-sleeved, $15 for long-sleeved; sweaters—some wool, some cotton—here $20; and linen or wool day dresses, here $30 for a 1-piece dress. A.E., M.C., V., checks accepted; all sales final. *Council Thrift Shop, 767 Ninth Ave., near 52nd Street (757-6132); Mon.–Fri. 10 a.m.–5 p.m. and Sat. and Sun. 11 a.m.–4 p.m.; while stock lasts.* ▬

A Complete Entertainment Guide for Seven Days Beginning

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MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—Through 3/3: *Step Across the Border* (1990); *Eye to Eye* (1989). #2—Through 3/5: *Andrei Rubley* (1966). #3—*35 Up*.

2. ESSEX—Grand St. at Essex St. (982-4455). *The Hand That Rocks the Cradle.*

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Until the End of the World.* #2—*Secret Friends.* #3—*Mississippi Masala.* #4—*Black Robe.* #5—*My Own Private Idaho.* #6—*Madame Bovary.* Opening 2/28: *Where Angels Fear to Tread.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Shining Through.* #2—*Fried Green Tomatoes.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). 2/26–27: *Pauline at the Beach* (1983); *Boyfriends and Girlfriends* (1988). 2/28–29: *My Beautiful Laundrette* (1986); *Another Country* (1984). 3/1: *Privates on Parade* (1984); *Stranger's Kiss* (1984). 3/2–3/3: *Full Moon in Paris* (1984); *Summer* (1986).

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Final Analysis.* #2—Through 2/27: *Meeting Venus.* Opening 2/28: *Gate II.* #3—*Naked Lunch.*

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 2/26: *Dark Victory* (1939); *Now Voyager* (1942). 2/27: *Monty Python's the Meaning of Life* (1983); *The Bliss of Mrs. Blossom* (1968). 2/28–29: *Interiors* (1978); *Love and Death* (1975). 3/1: *Walkabout* (1971); *Picnic at Hanging Rock* (1975). 3/2: *Masculine/-Feminine* (1966); *A Married Woman* (1965).

9. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*Wayne's World.* #2—*Bugsy.* #3—*Radio Flyer.* #4—*High Heels.* #5—*JFK.* #6—*The Prince of Tides.* #7—*Wayne's World.*

10. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*Beauty & the Beast.* #2—*Medicine Man.* #3—*The Fisher King; The Adventures of the Great Mouse Detective.* #4—*Paris Is Burning; Antonia & Jane.* #5—*The Hand That Rocks the Cradle.* #6—*Hear My Song.* #7—*Daughters of the Dust.*

11. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). *All Sick and Twisted Festival of Animation; Strangers in Good Company.*

12. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Stop! Or My Mom Will Shoot.* #2—*Grand Canyon.*

13. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *The Lunatic.*

14. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Close My Eyes.* #2—*Europa, Europa.* #3—*Restless Conscience.* #4—*Life Is Sweet.*

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*Juice.* #2—*Final Analysis.* #3—*Boyz N the Hood.* #4—*Meeting Venus.* #5—*Freejack.* #6—*Hook*. Opening 2/28: *Gate II.*

19. CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Wayne's World.* #2—*Grand Canyon.* #3—*Fried Green Tomatoes.* #4—*Fried Green Tomatoes.* #5—*Stop! Or My Mom Will Shoot.* #6—*Radio Flyer.* #7—*The Hand That Rocks the Cradle.* #8—*Medicine Man.* #9—*Shining Through.*

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*JFK.* #2—*Bugsy.* #3—*The Prince of Tides; The Adventures of the Great Mouse Detective.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Father of the Bride.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Shining Through.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Final Analysis.* #2—*Radio Flyer.* #3—*Wayne's World.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Stop! Or My Mom Will Shoot.*

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Bugsy.* #2—*The Hand That Rocks the Cradle.* #3—*The Fisher King; The Adventures of the Great Mouse Detective.* #4—*Medicine Man.*

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Stop! Or My Mom Will Shoot.* #2—*Shining Through.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Wayne's World.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Final Analysis.* #2—*The Last Boy Scout.* #3—*Hook.* Opening 2/28: *Gate II.* #4—*Freejack; Bugsy.* #5—Through 2/27: *Love Crimes.* Opening 2/28: *Memoirs of an Invisible Man.* #6—Through 2/27: *Into the Sun.* Opening 2/28: *Gate II.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *The Hand That Rocks the Cradle.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Medicine Man.* **EMBASSY 3—***Juice.* **EMBASSY 4—***Father of the Bride; The Adventures of the Great Mouse Detective.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Boyz N the Hood.* #2—*The Prince of Tides.* #3—*The Fisher King.* #4—*Cape Fear.* #5—*Black Robe.* #6—*Hearts of Darkness: A Filmmaker's Apocalypse.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Beauty and the Beast.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Radio Flyer.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). Through 2/27: *The Fisher King.* Opening 2/28: *Gate II.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*Mississippi Masala.* #2—*Madame Bovary.* Opening 2/28: *Where Angels Fear to Tread.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Hearts of Darkness: A Filmmaker's Apocalypse; The Adventures of the Great Mouse Detective.* #2—*Father of the Bride.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *The Inner Circle.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Naked Lunch.*

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Grand Canyon.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Secret Friends.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Kafka.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Star Trek VI.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Hook.* #2—*For the Boys.* Opening 2/28: *Gate II.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Fried Green Tomatoes.* **CORONET—***This Is My Life.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Meeting Venus.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Medicine Man.* **CINEMA II—***The Hand That Rocks the Cradle.* **CINEMA THIRD AVE.—***Beauty and the Beast.*

61st Street and Above, East Side

58. YORK CINEMA—First Ave. at 61st St. (644-1111). #1—*Freejack; My Own Private Idaho.*

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*Radio Flyer.* #2—*Radio Flyer.* #3—*Stop! Or My Mom Will Shoot.* #4—*Falling From Grace.* #5—*Naked Lunch.* #6—*Shining Through.*

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Bugsy.* #2—*Final Analysis.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *At Play in the Fields of the Lord.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Wayne's World.* Opening 2/28: *The Mambo Kings.* #2—*The Prince of Tides.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Hear My Song.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *JFK.*

65. UA EAST—First Ave. at 85th St. (249-5100). Through 2/27: *The Fisher King.* Opening 2/28: *Gate II.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Medicine Man.* #2—*The Hand That Rocks the Cradle.*

FROM THE EMOTIONAL PULITZER PRIZE WINNING NOVEL
With a
suitcase full
of songs
Hearts filled
with
passion
Two
brothers
come to
America
in search of
the dream
the Mambo KINGS
WARNER BROS. Presents
In Association with LE STUDIO CANAL +, REGENCY ENTERPRISES and ALCOR FILMS An ARNON MILCHAN Production ARMAND ASSANTE
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Executive Music Producer ROBERT KRAFT Edited by CLARE SIMPSON Production Designer STUART WURTZEL Director of Photography MICHAEL BALLHAUS, A.S.C. Executive Producer STEVEN REUTHER
Screenplay by CYNTHIA CIDRE Based upon the novel "THE MAMBO KINGS PLAY SONGS OF LOVE" by OSCAR HIJUELOS Produced by ARNON MILCHAN and ARNE GLIMCHER
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Women want him for his wit.
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All Nick wants is his
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Production Designed By LAWRENCE G. PAULL Director of Photography WILLIAM A. FRAKER, A.S.C. Executive Producer ARNON MILCHAN Based on the Book By H.F. SAINT Screenplay By ROBERT COLLECTOR & DANA OLSEN and WILLIAM GOLDMAN
PG-13 PARENTS STRONGLY CAUTIONED
Produced By BRUCE BODNER and DAN KOLSRUD Directed By JOHN CARPENTER
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67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*Hook.* #2—*Bugsy; The Adventures of the Great Mouse Detective.* #3—*Wayne's World.* #4—*The Prince of Tides.* #5—*Radio Flyer.* #6—*Wayne's World.* #7—*Final Analysis.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Stop! Or My Mom Will Shoot.* #2—*Shining Through.*

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *JFK.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Grand Canyon.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Voyager.* #2—*The Double Life of Véronique.* #3—*High Heels.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Fried Green Tomatoes.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Final Analysis.* #2—*The Hand That Rocks the Cradle.* #3—*Bugsy.* Opening 2/28: *The Mambo Kings.* #4—*Medicine Man.* #5—*Wayne's World.* #6—*Radio Flyer.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Stop! Or My Mom Will Shoot.* #2—*The Adventures of the Great Mouse Detective; The Prince of Tides.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Father of the Bride.* #2—*Beauty & the Beast; Hook.* Opening 2/28: *Gate II.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Juice.* Opening 2/28: *Gate II.* #2—*The Hand That Rocks the Cradle.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 2/29–3/1: "The Saturday Night Live Film Festival." 2/29: "A History of the SNL Short Film With Jim Signorelli in Person." 3/1: "A Day of *Schillervision* with Tom Schiller in Person." Including a selection of short films and *Nothing Lasts Forever* (1982).

ASIA SOCIETY—725 Park Ave. at 70th St. (517-2742). $7; members $6. "A Tribute to Zhang Yimou." 2/28: *Yellow Earth* (1948).

THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). Through February: "It Can't Happen Here: Films of the Great Depression." 2/24, 26: *They Shoot Horses, Don't They?* (1969), dir. Sydney Pollack. 2/27, 28: *Pennies From Heaven* (1981), dir. Herbert Ross. 2/27, 28: *Huey Long* (1985), dir. Ken Burns. 2/28: *Thieves Like Us* (1974), dir. Robert Altman. Ongoing Series: "Mozart on Film." 2/27: *The Life of Mozart* (1967), dir. Hans Conrad Fischer. "Movies for Kids." 2/29: *The Challengers* (1991), dir. Eric Till. "Tribute to Industrial Light and Magic." 2/26, 29: *Star Wars 35mm* (1977), dir. George Lucas. 2/28, 29: "Scott Ross on Special Visual Effects."

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 2/26: *Les Violons Du Bal* (1974), dir. Michel Drach.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art": 2/25–29: "The Art and Culture of Islam." 3/3–7: "Barbizon: French Landscapes of the 19th Century." "Saturday Evening Films": Through February: "Behind the Scenes in the Museum World." Tues.–Thurs. at 3:30: *A Sunday on La Grande Jatte - 1884.*

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). $5. "Personal Cinema Program." 2/28: "Chris Krause."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: Through 2/29: "From the Archives: Recent Acquisitions." 2/27: *Cane Toads: An Unnatural History* (1987), dir. Mark Lewis; *Goodbye, Mr. Germ* (1943), dir. Edgar G. Ulmer; *Once Too Often* (1950), dir. Charles L. Turner. 2/27, 29: *Two Mules for Sara* (1970), dir. Don Siegel. 2/28: *Trick for Trick* (1933), dir. Hamilton MacFadden. 2/28, 29: *The Hand* (1981), dir. Oliver Stone. 2/28: Academy Nominated Films: Documentary Shorts. 2/29: Academy Nominated Films: Animated and Live-action Shorts.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Cinema #1: 2/21-27: *Naked Lunch* (1991). 2/28–3/5: *Black Robe* (1991). Cinema #2: 2/26–27: *Straight Out of Brooklyn* (1991). 2/28–3/3: *Bakayaro! I'm Plenty Mad* (1988).

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. Through 2/27: *Rocco and His Brothers* (1960), dir. Luchino Visconti. 2/28–3/19: "From Kitsch to Sublime: The Films of Walter Schmid." 2/28–3/5: *La Paloma* (1974). 2/29, 3/1: *Tosca's Kiss* (1984). 3/6–19: *Shadow of Angels* (1976). 3/6–8: *Violanta* (1977). 3/10–12: *Tonight or Never* (1972). 3/13–15: *Jenatsch* (1987). 3/17–19: *Hecate* (1982).

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. 2/1–29: "African American Actors Acting." 2/29: *Glory* (1989).

SYMPHONY SPACE—Broadway at 95th St. (864-5400). "Classic and Contemporary Italian Cinema." 3/2: *The Decameron* (1970), dir. Pier Paolo Pasolini; *Arabian Nights* (1974), dir. Pier Paolo Pasolini.

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series: Through 3/15: "The Local Stigmatic."

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Wayne's World.* #2—*Stop! Or My Mom Will Shoot.* #3—*Juice.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*The Hand That Rocks the Cradle.* #2—*Shining Through.* #3—*Final Analysis.* #4—*Beauty & the Beast.* #5—*The Prince of Tides.* #6—*Medicine Man.* #7—*Juice.* #8—*The Adventures of the Great Mouse Detective; Wayne's World.* #9—*Radio Flyer; Stop! Or My Mom Will Shoot; Father of the Bride.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Wayne's World.* #2—Through 2/27: *The Adventures of the Great Mouse Detective; Bugsy.* Beg. 2/28: *Gate II.* #3—Through 2/27: *Shining Through.* Beg. 2/28: *Memoirs of an Invisible Man.* #4—*Final Analysis.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *The Hand That Rocks the Cradle; Boyz N the Hood.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*The Adventures of the Great Mouse Detective.* #2—*Juice.* #3—*Wayne's World.* #4—*The Hand That Rocks the Cradle.*

158. CONCOURSE PLAZA—E. 164th St. nr. Grand Concourse (588-8800). #1—*Beauty & the Beast; Boyz N the Hood.* #2—*The Hand That Rocks the Cradle.* #3—*Hook; The Last Boy Scout.* #4—*Wayne's World.* #5—*Juice.* #6—*The Adventures of the Great Mouse Detective; Freejack.* #7—*Radio Flyer.* #8—*Final Analysis.* #9—*Medicine Man.* #10—*Stop! Or My Mom Will Shoot.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Boyz N the Hood; Beauty & the Beast.* #2—*Stop! Or My Mom Will Shoot.* #3—*The Adventures of the Great Mouse Detective; Cape Fear.* #4—*The Last Boy Scout.* #5—*Hook; Bugsy.* #6—*Medicine Man.* #7—*The Hand That Rocks the Cradle.* #8—*Wayne's World.* #9—*Radio Flyer.* #10—*Shining Through.* #11—*Final Analysis.* #12—*Juice.* #13—*Freejack.* #14—*JFK.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Radio Flyer.* #2—*The Hand That Rocks the Cradle.* #3—*The Adventures of the Great Mouse Detective; Father of the Bride.* #4—*Bugsy; Grand Canyon.* #5—*Fried Green Tomatoes.* #6—*Shining Through.* #7—*Hook; The Prince of Tides.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Wayne's World.* #2—*Hear My Song.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Final Analysis.* #2—*JFK; Shining Through.* #3—*Stop! Or My Mom Will Shoot.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Hook; Grand Canyon.* #2—*Beauty & the Beast; Bugsy.* #3—*The Adventures of the Great Mouse Detective; Shining Through.* #4—*Radio Flyer.* #5—*Fried Green Tomatoes.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*The Hand That Rocks the Cradle.* #2—*Hook; Boyz N the Hood.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Stop! Or My Mom Will Shoot.* #2—*Wayne's World.* #3—*Medicine Man.* #4—*JFK.* #5—*Final Analysis.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*The Adventures of the Great Mouse Detective.* #2—*Final Analysis.* #3—*The Hand That Rocks the Cradle.* #4—*Juice.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Father of the Bride.* #2—*The Adventures of the Great Mouse Detective.* #3—*Shining Through.* #4—*Stop! Or My Mom Will Shoot; The Hand That Rocks the Cradle.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Final Analysis.* #2—*Fried Green Tomatoes.* #3—*Beauty & the Beast; The Prince of Tides.* #4—*Radio Flyer.* #5—*Wayne's World.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Medicine Man.* #2—*Wayne's World.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Wayne's World.* #2—*Medicine Man.* #3—*The Hand That Rocks the Cradle.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Final Analysis.* #2—*Stop! Or My Mom Will Shoot.* #3—*The Prince of Tides.* #4—*Shining Through.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Final Analysis.* #2—*Juice.* #3—*The Hand That Rocks the Cradle.* #4—*The Adventures of the Great Mouse Detective.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Wayne's World.* #2—*Stop! Or My Mom Will Shoot.* #3—*Radio Flyer.* #4—*Final Analysis.* #5—*Shining Through.* #6—*The Adventures of the Great Mouse Detective; JFK.* #7—*Bugsy; Grand Canyon.* #8—Through 2/27: *The Prince of Tides; Father of the Bride.* Beg. 2/28: *Memoirs of an Invisible Man.* #9—*Fried Green Tomatoes.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Stop! Or My Mom Will Shoot.* #2—*Wayne's World.* #3—*The Hand That Rocks the Cradle.* #4—*Medicine Man.* #5—*Final Analysis.* #6—*The Adventures of the Great Mouse Detective.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*The Hand That Rocks the Cradle.* #2—*Beauty & the Beast; Juice.* #3—*Final Analysis.* #4—*Medicine Man.* #5—*Wayne's World; The Adventures of the Great Mouse Detective.*

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QUEENS

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300. ASTORIA—UA ASTORIA—(545-9470). #1—*Wayne's World.* #2—*The Hand That Rocks the Cradle.* #3—*Final Analysis.* #4—*Stop! Or My Mom Will Shoot.* #5—Through 2/27: *The Adventures of the Great Mouse Detective; Bugsy.* Beg. 2/28: *Gate II.* #6—Through 2/27: *Shining Through.* Beg. 2/28: *Memoirs of an Invisible Man.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Beauty & the Beast; JFK.* #2—*Hear My Song.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Radio Flyer.* #2—*Shining Through.* #3—*Bugsy.* #4—*The Prince of Tides.*

303. CORONA—PLAZA—(639-7722). #1—*JFK.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Stop! Or My Mom Will Shoot.* #2—*Fried Green Tomatoes.* #3—*Radio Flyer.* #4—*Wayne's World.* #5—*Medicine Man.* #6—*Shining Through.* #7—*Grand Canyon; Bugsy.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Wayne's World.* #2—*Juice.* #3—*Father of the Bride.* #4—*The Hand That Rocks the Cradle.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*Final Analysis.* #2—*Bugsy; Beauty & the Beast.* #3—*Wayne's World.* #4—*Medicine Man.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Stop! Or My Mom Will Shoot.* #2—*Final Analysis.* #3—*Wayne's World.* #4—Through 2/27: *Grand Canyon; The Adventures of the Great Mouse Detective.* Beg. 2/28: *Gate II.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Medicine Man.* #2—*Shining Through.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*The Fisher King; Beauty & the Beast.* #2—*The Adventures of the Great Mouse Detective; The Lunatic.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—Through 2/27: *Bugsy; Grand Canyon.* Beg. 2/28: *Gate II.* #2—Through 2/27: *The Prince of Tides; Hook.* Beg. 2/28: *Hear My Song.* #3—*Shining Through.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Radio Flyer.* #2—*JFK.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Medicine Man.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Fried Green Tomatoes.* #2—*Final Analysis.* #3—*Hear My Song.* #4—Through 2/27: *Stop! Or My Mom Will Shoot.* Beg. 2/28: *Memoirs of an Invisible Man.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*The Adventures of the Great Mouse Detective; Hook.* #2—*Father of the Bride.* #3—*Medicine Man.* #4—*The Hand That Rocks the Cradle.* #5—*Grand Canyon.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Radio Flyer.* #2—*Bugsy.* #3—*Wayne's World.* #4—*Fried Green Tomatoes.* #5—*The Prince of Tides.* #6—*Stop! Or My Mom Will Shoot.* #7—*Shining Through.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Father of the Bride; Medicine Man.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Final Analysis.* #2—*Wayne's World.* #3—*The Hand That Rocks the Cradle.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*The Hand That Rocks the Cradle.* #2—Through 2/27: *JFK.* Beg. 2/28: *Memoirs of an Invisible Man.* #3—*Final Analysis.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Wayne's World.* #2—*Stop! Or My Mom Will Shoot.* #3—*The Adventures of the Great Mouse Detective; Bugsy.* #4—*Radio Flyer.* #5—*Shining Through.* #6—Through 2/27: *The Prince of Tides; Beauty & the Beast.* Beg. 2/28: *Memoirs of an Invisible Man.* #7—*Medicine Man.*

320. REGO PARK—DRAKE—(457-4002). *American Tail: Fievel Goes West; Cape Fear; The Addams Family.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*Bugsy.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Beauty & the Beast; Bugsy.* #2—*Wayne's World.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*The Adventures of the Great Mouse Detective; Stop! Or My Mom Will Shoot.* #2—*Bugsy; Beauty and the Beast.*

401. NEW DORP—HYLAN—(351-6601). #1—*Medicine Man.* #2—*The Hand That Rocks the Cradle; American Tail: Fievel Goes West.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*The Hand That Rocks the Cradle.* #2—*Stop! Or My Mom Will Shoot.* #3—*The Adventures of the Great Mouse Detective; Father of the Bride.* #4—*Final Analysis.* #5—*Radio Flyer.* #6—*Wayne's World.* #7—*Shining Through.* #8—*Fried Green Tomatoes.* #9—Through 2/27: *Beauty & the Beast; The Prince of Tides.* Beg. 2/28: *Memoirs of an Invisible Man.* #10—*Hook; JFK.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Shining Through.* #2—*Medicine Man.*

501. BELLMORE—MOVIES—(783-7200). *Bugsy; Beauty & the Beast.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Final Analysis.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Radio Flyer.* #2—*Shining Through.* #3—*Fried Green Tomatoes.* #4—*Final Analysis.* #5—Through 2/27: *JFK.* Beg. 2/28: *Memoirs of an Invisible Man.* #6—*Grand Canyon; The Prince of Tides.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Wayne's World.* #2—*Shining Through; Beauty and the Beast.* #3—*Stop! Or My Mom Will Shoot.* #4—*The Hand That Rocks the Cradle.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Wayne's World.* #2—*Final Analysis.* #3—*JFK.* #4—*Grand Canyon.* #5—*The Adventures of the Great Mouse Detective; Father of the Bride.* #6—*The Hand That Rocks the Cradle.* #7—*Fried Green Tomatoes.* #8—*Radio Flyer.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Final Analysis.* #2—*Wayne's World.* #3—*Fried Green Tomatoes.* #4—*The Adventures of the Great Mouse Detective; Father of the Bride.* #5—*Radio Flyer.* #6—*Shining Through.*

507. GREAT NECK—SQUIRE—(466-2020). #1—*Stop! Or My Mom Will Shoot.* #2—*Fried Green Tomatoes.* #3—Through 2/27: *Final Analysis.* Beg. 2/28: *Memoirs of an Invisible Man.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*The Adventures of the Great Mouse Detective; Grand Canyon.* #2—*The Hand That Rocks the Cradle.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*JFK.* #2—*Hook; Bugsy.* #3—*Father of the Bride.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*The Adventures of the Great Mouse Detective.* #2—*Wayne's World.* #3—*Hear My Song.* #4—*Medicine Man.* #5—*The Hand That Rocks the Cradle.* #6—*Beauty & the Beast; Father of the Bride.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*The Adventures of the Great Mouse Detective; Hook.* #2—*Bugsy; Grand Canyon.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Hear My Song.* #2—*Shining Through.* #3—*Grand Canyon.* #4—*Medicine Man.* #5—*Bugsy.* #6—Through 2/27: *Hook.* Beg. 2/28: *Gate II.*

515. MALVERNE—TWIN—(599-6966). #1—*Father of the Bride; JFK.* #2—*The Addams Family; American Tail: Fievel Goes West.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Wayne's World.* #2—*Shining Through.* #3—*Bugsy.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Stop! Or My Mom Will Shoot.* #2—*Radio Flyer.* #3—*The Hand That Rocks the Cradle.* #4—*Final Analysis.* #5—*Shining Through.* #6—*Wayne's World.* #7—*Beauty & the Beast; JFK.* #8—Through 2/27: *The Adventures of the Great Mouse Detective; Father of the Bride.* Beg. 2/28: *Memoirs of an Invisible Man.* #9—Through 2/27: *Hook; The Prince of Tides.* Beg. 2/28: *Gate II.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Fried Green Tomatoes.* #2—*Medicine Man.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Final Analysis.* #2—*Shining Through.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*JFK; The Addams Family.* #2—*Father of the Bride.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Beauty & the Beast; Madame Bovary.* #2—*JFK.* #3—*The Adventures of the Great Mouse Detective; Black Robe.* #4—*Final Analysis.* #5—*Radio Flyer.* #6—*Stop! Or My Mom Will Shoot.* #7—*Hook; Alan & Naomi.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Fried Green Tomatoes.* #2—*The Hand That Rocks the Cradle.* #3—*Medicine Man.* #4—*Prince of Tides.* #5—*Grand Canyon.* #6—*Father of the Bride.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Fried Green Tomatoes.* #2—*The Adventures of the Great Mouse Detective; The Hand That Rocks the Cradle.* #3—*Radio Flyer.* #4—*Beauty & the Beast; The Prince of Tides.* #5—*Stop! Or My Mom Will Shoot.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Final Analysis.* #2—*Wayne's World.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Medicine Man.* #2—*Radio Flyer.*

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—*The Prince of Tides.* #2—*Fried Green Tomatoes.* #3—Through 2/27: *JFK.* Beg. 2/28: *Memoirs of an Invisible Man.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Shining Through.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Juice.* #2—*Beauty & the Beast; Bugsy.* #3—*The Hand That Rocks the Cradle.* #4—*Wayne's World.* #5—*Boyz N the Hood.* #6—*Medicine Man.* #7—*The Last Boy Scout.* #8—*Final Analysis.* #9—*Stop! Or My Mom Will Shoot.* #10—*Radio Flyer.* #11—*Cape Fear; Hook.* #12—*The Adventures of the Great Mouse Detective; Strictly Business; Father of the Bride.* #13—*Freejack.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Stop! Or My Mom Will Shoot.* #2—Through 2/27: *The Hand That Rocks the Cradle.* Beg. 2/28: *Gate II.* #3—Through 2/27: *Wayne's World.* Beg. 2/28: *Memoirs of an Invisible Man.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*The Prince of Tides.* #2—*Fried Green Tomatoes.* #3—*Grand Canyon; Star Trek VI.* #4—*Hear My Song.* #5—*JFK.* #6—*Shining Through.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Wayne's World.* #2—*Hear My Song.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Shining Through.* #2—*Radio Flyer.* #3—*The Prince of Tides.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Wayne's World; Stop! Or My Mom Will Shoot.* #2—*Beauty & the Beast; Medicine Man.* #3—*Fried Green Tomatoes; The Hand That Rocks the Cradle.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*JFK.* #2—*Final Analysis.*

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606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Final Analysis*. #2—*Hook*. #3—*The Hand That Rocks the Cradle*. #4—*Fried Green Tomatoes*. #5—*Beauty & the Beast; The Prince of Tides*. #6—*Shining Through*. #7—*Hear My Song*. #8—*Radio Flyer*. #9—*Father of the Bride*. #10—*Wayne's World*. #11—*JFK; The Adventures of the Great Mouse Detective; Grand Canyon*. #12—*Medicine Man; Stop! Or My Mom Will Shoot*.

608. COMMACK—MULTIPLEX—(462-6953). #1—*Bugsy*. #2—*Beauty & the Beast; Grand Canyon*. #3—*Hook*. #4—*Father of the Bride*. #5—*Medicine Man*. #6—*The Adventures of the Great Mouse Detective; Hear My Song*. #7—*Shining Through*. #8—*The Hand That Rocks the Cradle*. #9—*The Prince of Tides*. #10—*Stop! Or My Mom Will Shoot*. #11—*Fried Green Tomatoes; Radio Flyer*. #12—*Wayne's World; Final Analysis*.

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Stop! Or My Mom Will Shoot*. #2—*Radio Flyer*. #3—*Wayne's World*. #4—Through 2/27: *The Hand That Rocks the Cradle*. Beg. 2/28: *Gate II*. #5—Through 2/27: *Father of the Bride*. Beg. 2/28: *Memoirs of an Invisible Man*. #6—*Shining Through*. #7—*Medicine Man*. #8—*Final Analysis*. #9—*Fried Green Tomatoes*. #10—*The Adventures of the Great Mouse Detective; JFK*.

611. CORAM—PINE—(698-6442). #1—*Medicine Man*. #2—*Stop! Or My Mom Will Shoot*. #3—*Wayne's World*. #4—*The Adventures of the Great Mouse Detective; Shining Through*.

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Radio Flyer*. #2—*Hear My Song*. #3—*Fried Green Tomatoes*. #4—*Wayne's World*. #5—Through 2/27: *Final Analysis*. Beg. 2/28: *Memoirs of an Invisible Man*.

613. ELWOOD—ELWOOD—(499-7800). #1—*Hear My Song*. #2—*Medicine Man*.

616. HUNTINGTON—SHORE—(421-5200). #1—*Radio Flyer*. #2—*Wayne's World*. #3—*Final Analysis*. #4—*Beauty & the Beast; Grand Canyon*.

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Fried Green Tomatoes*.

618. ISLIP—ISLIP—(581-5200). #1—*Wayne's World*. #2—*Shining Through*. #3—*Stop! Or My Mom Will Shoot*.

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Stop! Or My Mom Will Shoot*. #2—*Fried Green Tomatoes*. #3—*Shining Through*. #4—*The Adventures of the Great Mouse Detective; Medicine Man*.

620. LINDENHURST—LINDENHURST—(957-5400). Through 2/27: *The Addams Family*. Beg. 2/28: *Frankie & Johnny*.

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Final Analysis*. #2—*Shining Through*. #3—*The Hand That Rocks the Cradle*. #4—*Radio Flyer*. #5—*Stop! Or My Mom Will Shoot*. #6—*Beauty & the Beast; Grand Canyon*. #7—*JFK*. #8—*The Adventures of the Great Mouse Detective; Father of the Bride*.

623. NORTHPORT—NORTHPORT—(261-8600). Through 2/27: *The Addams Family*. Beg. 2/28: *Frankie & Johnny*.

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Stop! Or My Mom Will Shoot*. #2—*Radio Flyer*. #3—Through 2/27: *The Prince of Tides*. Beg. 2/28: *Memoirs of an Invisible Man*. #4—*Father of the Bride*. #5—*Wayne's World*. #6—*The Hand That Rocks the Cradle*. #7—*Final Analysis*. #8—*Shining Through*. #9—*Fried Green Tomatoes*. #10—*Medicine Man*. #11—Through 2/27: *Bugsy; Hook*. Beg. 2/28: *Gate II*. #12—*The Adventures of the Great Mouse Detective; Grand Canyon*. #13—*Beauty & the Beast; JFK*.

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Bugsy; Final Analysis*. #2—*Beauty & the Beast; Grand Canyon*.

630. SAG HARBOR—SAG HARBOR—(725-0010). *My Father's Glory*.

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*Medicine Man*. #2—*The Adventures of the Great Mouse Detective; Bugsy*. #3—*Final Analysis*.

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 2/27: *The Addams Family*. Beg. 2/28: *Frankie & Johnny*.

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Stop! Or My Mom Will Shoot*. #2—*Medicine Man*. #3—Through 2/27: *The Prince of Tides*. Beg. 2/28: *Final Analysis*. #4—*Shining Through*. #5—Through 2/27: *The Adventures of the Great Mouse Detective; JFK*. Beg. 2/28: *Gate II*.

635. STONY BROOK—LOEWS—(751-2300). #1—*Wayne's World*. #2—*Final Analysis*. #3—*The Hand That Rocks the Cradle*.

636. WEST ISLIP—TWIN—(669-2626). #1—*The Adventures of the Great Mouse Detective; Bugsy*. #2—*Medicine Man*.

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Medicine Man*. #2—*Wayne's World*.

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *JFK*.

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Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Hear My Song*. #2—*Shining Through; Fried Green Tomatoes*.

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*JFK*. #2—*Hook; Bugsy*. #3—*Radio Flyer*.

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Bugsy*. #2—*Beauty & the Beast; Radio Flyer*.

704. HARRISON—CINEMA—(835-9800). *Wayne's World*.

705. HARTSDALE—CINEMA—(428-2200). #1—*The Adventures of the Great Mouse Detective*. #2—*Final Analysis*. #3—*Wayne's World; Fried Green Tomatoes*. #4—*Grand Canyon*.

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Final Analysis*. #2—*Radio Flyer*. #3—*The Prince of Tides; The Adventures of the Great Mouse Detective*. #4—*Medicine Man*. #5—*Fried Green Tomatoes*. #6—*The Hand That Rocks the Cradle*. #7—*Wayne's World*. #8—*Beauty & the Beast; Father of the Bride*. #9—*Shining Through*. #10—*Stop! Or My Mom Will Shoot*.

707. LARCHMONT—PLAYHOUSE—(834-3001). *Shining Through*.

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Radio Flyer*. #2—*The Prince of Tides*. #3—*Grand Canyon*. #4—Through 2/27: *JFK*. Beg. 2/28: *Memoirs of an Invisible Man*.

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Medicine Man*. #2—*Final Analysis*. #3—*Beauty & the Beast; Radio Flyer*. #4—*The Adventures of the Great Mouse Detective; Wayne's World*. #5—*Bugsy; Grand Canyon*.

714. PEEKSKILL—BEACH—(737-6262). #1—*The Adventures of the Great Mouse Detective*. #2—*Bugsy; JFK*. #3—*Final Analysis*. #4—*Father of the Bride*.

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Medicine Man*. #2—*The Hand That Rocks the Cradle*. #3—*Shining Through*. #4—*Beauty & Beast; Wayne's World*.

716. PELHAM—PICTURE HOUSE—(738-3160). *Fried Green Tomatoes*.

718. RYE—RYE RIDGE—(939-8177). #1—*Hear My Song*. #2—*The Adventures of the Great Mouse Detective; Fried Green Tomatoes*.

719. SCARSDALE—FINE ARTS—(723-6699). *Hear My Song*.

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Shining Through*. #2—*Father of the Bride*. #3—*The Hand That Rocks the Cradle*. #4—*Medicine Man; Beauty and the Beast*.

723. YONKERS—MOVIELAND—(793-0002). #1—*Stop! Or My Mom Will Shoot*. #2—*Wayne's World*. #3—*Fried Green Tomatoes*. #4—*Final Analysis*. #5—*The Prince of Tides*. #6—Through 2/27: *Grand Canyon*. Beg. 2/28: *Memoirs of an Invisible Man*.

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Radio Flyer*. #2—*The Adventures of the Great Mouse Detective; Grand Canyon*. #3—*Fried Green Tomatoes*. #4—*Stop! Or My Mom Will Shoot*. #5—*The Prince of Tides*. #6—*Final Analysis*. #7—Through 2/27: *Hook; JFK. Memoirs of an Invisible Man*.

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Final Analysis*. #2—*Stop! Or My Mom Will Shoot*. #3—*Medicine Man*. #4—*Cape Fear; Beauty & the Beast*. #5—*The Hand That Rocks the Cradle*.

755. NEW CITY—CINEMA 6—(634-5100). #1—*Radio Flyer*. #2—*Wayne's World*. #3—*Fried Green Tomatoes*. #4—*The Hand That Rocks the Cradle*. #5—*The Prince of Tides; Medicine Man*. #6—*The Adventures of the Great Mouse Detective; Beauty & the Beast*.

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Shining Through*. #2—Through 2/27: *Final Analysis*. Beg. 2/28: *Memoirs of an Invisible Man*.

757. NYACK—CINEMA EAST—(358-6631). *Medicine Man*.

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Shining Through*. #2—*The Adventures of the Great Mouse Detective; Grand Canyon*.

760. PEARL RIVER—PEARL RIVER—(735-6500). *Final Analysis*.

762. SPRING VALLEY—PIX—(425-1132). #1—*The Hand That Rocks the Cradle*. #2—*Cape Fear; The American Tail: Fievel Goes West*.

764. LAFAYETTE—(357-6030).*Beauty & the Beast; The Prince of Tides*.

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Fried Green Tomatoes*. #2—*Stop! Or My Mom Will Shoot*.

801. DANBURY—CROWN CINE—(743-2200). #1—*The Prince of Tides*. #2—*Hook; Radio Flyer*. #3—*The Adventures of the Great Mouse Detective; Shining Through*.

802. DANBURY—CROWN CINEMA—(748-2923). #1—*Beauty & the Beast; Medicine Man*. #2—*JFK*.

803. DANBURY—CROWN PALACE—(748-7496). #1—*Wayne's World*. #2—*The Hand That Rocks the Cradle*. #3—*Final Analysis*.

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Father of the Bride*. #2—*Shining Through*.

807. GREENWICH—CINEMA—(869-6030). #1—*Bugsy*. #2—*Fried Green Tomatoes*.

808. GREENWICH—CROWN PLAZA—(869-4030). #1—*Medicine Man*. #2—*Beauty & the Beast; JFK*. #3—*The Prince of Tides*.

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Shining Through*. #2—*Radio Flyer*.

810. NORWALK—CINEMA—(838-4504). #1—*Medicine Man*. #2—*Stop! Or My Mom Will Shoot*.

813. SOUTH NORWALK—SONO—(866-9202). 2/25–27: *The Station* (1992). 2/28–3/2: "National Film Board of Canada's Animation Festival"; *Prospero's Books* (1991).

815. STAMFORD—CROWN AVON—(324-9205). #1—*Father of the Bride; The Adventures of the Great Mouse Detective*. #2—*Wayne's World*.

816. STAMFORD—CROWN CINEMA—(324-3100). #1—*Final Analysis*. #2—*Hook; Shining Through*. #3—*Grand Canyon*.

817. STAMFORD—CROWN RIDGEWAY—(323-5000). #1—*Radio Flyer*. #2—*The Hand That Rocks the Cradle*.

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*The Hand That Rocks the Cradle*. #2—*Stop! Or My Mom Will Shoot*. #3—*Wayne's World*. #4—*Beauty & the Beast; Bugsy*. #5—*Final Analysis*. #6—Through 2/27: *The Great Mouse Detective; Hook*. Beg. 2/28: *Memoirs of an Invisible Man*.

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819. TRUMBULL—CROWN CINEMA—(374-0462). #1—*Wayne's World; The Great Mouse Detective.* #2—*Beauty & the Beast.* #3—*Father of the Bride; JFK.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Wayne's World.* #2—*Radio Flyer.* #3—*The Great Mouse Detective; Hear My Song.* #4—*Grand Canyon.*

821. WESTPORT—POST—(227-0500). *Fried Green Tomatoes.*

822. WILTON—CINEMA—(762-5678). *Final Analysis.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Beauty & the Beast.* #2—*Stop! Or My Mom Will Shoot.* #3—*Wayne's World.* #4—*Final Analysis; Shining Through.* #5—*JFK.*

901. JERSEY CITY—HUDSON CINEMA 4—(435-9110). #1—*Stop! Or My Mom Will Shoot.* #2—*Wayne's World.* #3—*Final Analysis.* #4—*The Adventures of the Great Mouse Detective; The Hand That Rocks the Cradle.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Hook; Grand Canyon.* #2—*Stop! Or My Mom Will Shoot.* #3—*Father of the Bride.* #4—*The Great Mouse Detective.* #5—*The Hand That Rocks the Cradle.* #6—*Beauty & the Beast; The Prince of Tides.* #7—*Juice.* #8—*Final Analysis.* #9—*Wayne's World.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Radio Flyer.* #2—*Father of the Bride.* #3—*Hear My Song.* #4—*The Great Mouse Detective; Juice.* #5—*Fried Green Tomatoes.* #6—*Beauty and the Beast; The Prince of Tides.* #7—*JFK.* #8—*Medicine Man.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Wayne's World.* #2—*The Hand That Rocks the Cradle.* #3—*Stop! Or My Mom Will Shoot.* #4—*Shining Through.* #5—*Final Analysis.* #6—*Wayne's World.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*JFK.* #2—*Bugsy.* #3—*Grand Canyon.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*JFK; Bugsy.* #2—*Father of the Bride; Juice.*

Essex County

911. BLOOMFIELD—ROYAL—(748-3555). #1—*The Addams Family.* #2—*Juice.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Wayne's World.* #2—*Stop! Or My Mom Will Shoot.* #3—*Beauty & the Beast.* #4—*Father of the Bride; Shining Through.* #5—*The Adventures of the Great Mouse Detective; Grand Canyon.*

913. NUTLEY—FRANKLIN TRIPLEX—(667-1777). #1—*The Hand That Rocks the Cradle.* #2—*Medicine Man.* #3—*Wayne's World.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Grand Canyon.* #2—*Fried Green Tomatoes.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Medicine Man.* #2—*The Hand That Rocks the Cradle.* #3—*Fried Green Tomatoes.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Boyz N the Hood; Stop! Or My Mom Will Shoot.* #2—*The Great Mouse Detective; Beauty & the Beast.*

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). #1—*Boyz N the Hood.* #2—*Medicine Man.* #3—*Juice.* #4—*Grand Canyon; Beauty & the Beast.* #5—*The Adventures of the Great Mouse Detective; Freejack.* #6—*Wayne's World.* #7—*The Hand That Rocks the Cradle.* #8—*Final Analysis.* #9—*Radio Flyer.* #10—*Hook.* #11—*The Last Boy Scout; Shining Through.* #12—*Stop! Or My Mom Will Shoot.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Final Analysis.* #2—*The Prince of Tides.* #3—*Radio Flyer.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Final Analysis.* #2—*Father of the Bride; The Adventures of the Great Mouse Detective.* #3—*Shining Through.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *The Great Mouse Detective; Father of the Bride.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Fried Green Tomatoes.* #2—*Stop! Or My Mom Will Shoot.*

932. ELIZABETH—ELMORA—(352-3483). *JFK.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Stop! Or My Mom Will Shoot.* #2—*Final Analysis.* #3—*Wayne's World.* #4—*The Hand That Rocks the Cradle.* #5—*JFK; Beauty & the Beast.*

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*The Adventures of the Great Mouse Detective; Father of the Bride.* #2—*Beauty & the Beast; The Hand That Rocks the Cradle.* #3—*Shining Through.* #4—*JFK.* #5—*The Prince of Tides; Wayne's World.*

935. UNION—LOST PICTURE SHOW—(964-4497). *The Double Life of Véronique.*

936. UNION—UNION—(686-4373). #1—*Wayne's World.* #2—*Radio Flyer.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Hook; Grand Canyon.* #2—*The Prince of Tides.* #3—*Radio Flyer.*

938. WESTFIELD—TWIN—(654-4720). #1—*The Great Mouse Detective; Medicine Man.* #2—*Father of the Bride.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Radio Flyer.* #2—*Wayne's World.* #3—*Stop! Or My Mom Will Shoot; Beauty & the Beast.* #4—*The Hand That Rocks the Cradle.* #5—*Grand Canyon.*

951. CLOSTER—CLOSTER—(768-8800). *Medicine Man.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Wayne's World.* #2—*Medicine Man.* #3—*Stop! Or My Mom Will Shoot.* #4—*Beauty & the Beast; The Hand That Rocks the Cradle.*

953. EMERSON—QUAD—(261-1000). #1—*Stop! Or My Mom Will Shoot.* #2—*Wayne's World.* #3—*The Hand That Rocks the Cradle.* #4—*Father of the Bride; The Adventures of the Great Mouse Detective.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Final Analysis.* #2—*Shining Through.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*The Hand That Rocks the Cradle.* #2—*Beauty & the Beast; The Prince of Tides.* #3—*Grand Canyon.* #4—*Stop! Or My Mom Will Shoot.* #5—*JFK.* #6—*Fried Green Tomatoes.* #7—*Wayne's World.* #8—*Medicine Man.* #9—*Shining Through.* #10—*Radio Flyer.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*Hook; Bugsy.* #2—*The Adventures of the Great Mouse Detective; Father of the Bride.* #3—*Final Analysis.*

963. RAMSEY—RAMSEY CINEMA—(825-2090). #1—*The Adventures of the Great Mouse Detective; JFK.*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*Medicine Man.* #2—*Fried Green Tomatoes.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Final Analysis.* #2—*Beauty & the Beast; JFK.* #3—*Radio Flyer.* #4—*The Great Mouse Detective; Bugsy.* #5—*Father of the Bride.* #6—*The Hand That Rocks the Cradle.* #7—*Shining Through.* #8—*Fried Green Tomatoes.* #9—*Hear My Song; Stop! Or My Mom Will Shoot.* #10—*Medicine Man; Wayne's World.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*Bugsy.* #2—*My Girl.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Wayne's World.* #2—*Shining Through.* #3—*Grand Canyon.* #4—*Radio Flyer.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Father of the Bride.* #2—*Final Analysis.* #3—*Madame Bovary; The Adventures of the Great Mouse Detective*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Fried Green Tomatoes.* #2—*Shining Through.* #3—*Final Analysis.* #4—*The Great Mouse Detective; Father of the Bride.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Hear My Song; Beauty & the Beast.* #2—*Medicine Man; Fried Green Tomatoes.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Final Analysis.* #2—*Shining Through.* #3—*Radio Flyer.* #4—Through 2/27: *JFK.* Beg. 2/28: *Memoirs of an Invisible Man.*

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BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

★**THE ADDAMS FAMILY**—(1 hr. 42 min.; 1991) The plot is ramshackle at best—Uncle Fester comes back, but is it really Uncle Fester?—yet this gentle graveyard comedy, directed by cinematographer Barry Sonnenfeld, moves confidently from one silky joke to the next. Sonnenfeld and writers Caroline Thompson and Larry Wilson have captured the deadpan ghoulish chic of Charles Addams's great cartoon creation. (12/2/91) PG-13. **320, 601, 521, 620, 623, 633, 911**

THE ADVENTURES OF THE GREAT MOUSE DETECTIVE—(1 hr. 12 min.; 1992) The master mouse detective Basil goes up against his old rival, the villainous Professor Ratigan, to save a famous toy-maker. G. **10, 20, 26, 36, 44, 67, 87, 152, 155, 157, 158, 160, 200, 206, 211, 213, 218, 219, 220, 222, 300, 307, 309, 314, 319, 400, 406, 505, 506, 509, 512, 513, 517, 522, 524, 530, 606, 608, 610, 611, 619, 621, 625, 632, 634, 636, 705, 706, 709, 714, 718, 724, 755, 759, 801, 815, 818, 819, 820, 901, 902, 904, 912, 918, 919, 922, 930, 934, 938, 953, 962, 963, 965, 969, 970**

ALL SICK & TWISTED FESTIVAL OF ANIMATION—(1 hr. 20 min.; 1992) Mellow Madness Production presents an original program of seventeen offbeat animated shorts for adults only, including works by Bill Plympton, Marv Newland, David Anderson, and John Magnuson. NR. **11**

ANTONIA & JANE—(1 hr. 17 min.; 1991) The third feature made by the young English director Beeban Kidron is no more than moderately entertaining, but the 30-year-old Kidron has some talent, and she may find her style later on. The film is a comedy about a friendship between two unhappy Londoners, Jane (Imelda Staunton), a neurotic bookshop clerk, and her much-envied buddy Antonia (Saskia Reeves). The movie is open-ended and playful, but some of Kidron's vignettes are rather limp and underdone. (10/28/91) NR. **10**

AT PLAY IN THE FIELDS OF THE LORD—(3 hrs. 5 min.; 1991) Hector Babenco has preserved the moral intelligence of Peter Matthiessen's 1965 novel but lost much of its adventure-story kick. Aidan Quinn is Martin Quarrier, a nerdy evangelist sent to convert an Amazonian tribe, the Niaruna; yet the Niaruna are also being invaded by another sort of savior: Lewis Moon (Tom Berenger), a half-Cheyenne mercenary pilot who joins the tribe in hopes of protecting it from land-grabbing whites. Though Babenco sometimes grows ploddingly romantic about the sphinxlike Indians, his movie has emotional force. (Powers, 12/9/91) R. **61**

BEAUTY AND THE BEAST—(1 hr. 24 min.; 1991) The new animated version from Disney offers about half of the possible wonder and excitement that lies buried in the great old fairy tale. Making the story come to life from the still figures of stained-glass windows is an elegant touch, but most of the movie is more efficient than imaginative. (11/25/91) G. **10, 40, 55, 89, 152, 158, 160, 206, 214, 222, 301, 306, 309, 319, 322, 400, 406, 501, 504, 512, 517, 522, 524, 530, 601, 606, 608, 616, 621, 625, 627, 703, 706, 709, 715, 722, 753, 755, 764, 802, 808, 818, 819, 900, 902, 904, 912, 918, 919, 933, 934, 950, 952, 961, 965, 971**

★**BLACK ROBE**—(1 hr. 40 min.; 1991) As advertised, a gloomily impressive and uncompromising work—an intelligent and cruel examination of civilization and savagery. In Quebec, in the winter of 1634, a "black robe"—a French Jesuit missionary (Lothaire Bluteau)—travels across frozen lakes and hills to a distant outpost among Huron Indians. He is accompanied by a single Frenchman and a small group of Algonquin. Taken from Brian Moore's novel (Moore did the adaptation), *Black Robe* is, of course, a fable illustrating the deep ambiguity of missionary work. Yet strong bonds grow between these adversaries; in its harsh way, the picture is moving. What's especially remarkable is director Bruce Beresford's physical realization of winter existence in the wilds and in bare Indian villages. Beautiful without being pretty, *Black Robe* is filled with the desolating sadness of the wilderness and the silence of the gods who rule over it with so little pity. (2/24/92) R. **3, 38, 522**

★**BOYZ N THE HOOD**—(1 hr. 47 min.; 1991) John Singleton's movie about the life and death of young black men in south central Los Angeles is an honest piece of work—solidly constructed, heartfelt, and funny and sad in equal measure. The movie is a coming-of-age story. Tre (Cuba Gooding Jr.) is a college-bound boy pulled back into the crazy gang violence of the neighborhood by his friends. His father (Larry Fishburne) tries to pull him out. The movie is about the stupidity of gang warfare and the necessity for strong fathers in the community. (7/22/91) R.**18, 38, 156, 158, 160, 208, 530, 918, 919**

★**BUGSY**—(2 hrs. 18 min.; 1991) Suave, romantic, witty. After years of dodging, hedging, and dithering, Warren Beatty plays Benjamin Siegel, the Mafia murderer, dandy, and "sportsman" who founded Las Vegas and he gives a complex and rousing performance. Bugsy falls for Virginia Hill (Annette Bening), a minor starlet and a blunt, critical, and demanding woman, and together, with Mafia money, they build the first big casino in the desert town of Las Vegas. The script, by James Toback, is audacious, at times hilarious; the direction, by Barry Levinson, slightly hyper but with a tragic undertow, is often masterly. (12/16/91) R. **9, 20, 26, 33, 60, 67, 85, 155, 160, 200, 206, 219, 300, 302, 304, 306, 310, 315, 319, 321, 322, 400, 501, 510, 513, 514, 516, 530, 608, 625, 627, 632, 636, 702, 703, 709, 714, 807, 818, 906, 908, 962, 965, 966**

CAPE FEAR—(2 hrs. 17 min. 1991) Martin Scorsese's jangled new version of the classic 1962 thriller is too jumpy to be much fun. Nick Nolte takes the old Gregory Peck role—the head of a family in a small southern town under siege from a psychotic ex-con (Robert De Niro in the Robert Mitchum role). Now chaos is inside the family, too—in the mixed emotions of Nolte's unfulfilled wife (Jessica Lange) and unhappy daughter (Juliette Lewis). De Niro, in long, inky hair, and sporting a malicious little smile, seems to be made up of genius-homicidal maniacs from many old movies; he has so many attributes that he's hardly credible as a human being. Scorsese has added psychological resonance to pulp material, and rather than deepening it he's just made it unpleasant. Written by Wesley Strick, who adapted the old James R. Webb screenplay, which, in turn, was based on a novel by John D. Macdonald. (11/25/91) R. **38, 160, 320, 530, 753, 762**

CLOSE MY EYES—(1 hr. 49 min.; 1992) A brother and sister who have been raised separately hestitantly embark on a romantic love affair one hot summer at the end of the Thatcher era in England. Dir. Stephen Poliakoff. With Alan Rickman and Saskia Reeves. R. **14**

DAUGHTERS OF THE DUST—(1 hr. 53 min.; 1991) Julie Dash's debut feature follows the women of a Gullah family (descendants of West African slaves) as they migrate from the Sea Islands off the South Carolina/Georgia coast to the North. NR. **10**

★**THE DOUBLE LIFE OF VÉRONIQUE**—(1 hr. 36 min.; 1991) In French and Polish with English subtitles. Few recent movies have been as superbly elusive as this beautiful new movie by the 50-year-old Polish director Krzysztof Kieslowski. Set in Kraków and Paris, it traces the lives of two nearly identical young women—Polish Veronika and the French Véronique—both played by the luminous Swiss actress Irène Jacob. Spiritual doubles, they share the same heart condition, passion for music, fierce pleasure in lovemaking, and indescribable sense that they're not alone, that they're linked to an unknown someone out in the world. But Kieslowski's real concerns are more psycho-mystical than social. Veronika-Véronique's story grows from a common response to feelings of aloneness; we believe somebody's out there who feels just as we feel, or we sense another self, a watcher, who's somehow following our every move. What keeps such lofty stuff from floating into the ether is Jacob's radiant humanity. (Powers, 11/18/91) R. **81, 935**

★**EUROPA, EUROPA**—(1 hr. 57 min.; 1991) In German and Russian with English subtitles. If anatomy is destiny, circumcision, in the twentieth century, is predestination. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance remains his potential betrayer. Written and directed by Agnieszka Holland, this comic epic of survival is amazingly, a true story, based on Solly's memoirs. Holland has the sense to stage the material as a comedy of bizarre coincidences and escapes, a tall tale that happens to be true. (7/15/91) R. **14**

FALLING FROM GRACE—(1 hr. 40 min.; 1992) Rock star John Mellencamp makes his directorial and acting debut as a big-time singer coming home to small-town Indiana for his grandfather's birthday. With Mariel Hemingway. PG-13. **59**

FATHER OF THE BRIDE—(1 hr. 41 min.; 1991) A remake of the old Spencer Tracy–Elizabeth Taylor comedy about a dad who won't let go of his daughter, and pretty much a miss. Steve Martin, who is really too young for this sort of thing, appears in the Tracy role as George Banks and practically swallows his tongue when he hears that young Annie (Kimberly Williams), 22, is heading to the altar. Charles Shyer, directing for the first time, must have encouraged Martin to be as broad as possible, and we kept wondering what the hippest comic in the movies was doing in material this square. (1/13/92) PG. **21, 36, 44, 89, 152, 200, 213, 219, 305, 314, 316, 406, 505, 506, 510, 512, 515, 517, 521, 523, 530, 606, 608, 610, 621, 625, 706,**

714, 722, 805, 815, 819, 902, 904, 908, 912, 922, 930, 934, 938, 953, 962, 965, 969, 970

FINAL ANALYSIS—(2 hrs. 4 min.; 1992) In his new thriller, Phil Joanou tries to puff himself up to fill the legendary silhouette of Alfred Hitchcock. Richard Gere plays Isaac Barr, a crack San Francisco psychiatrist who gets involved with two sisters: his hot-to-trot patient Diana (Uma Thurman) and the even hotter-to-trot Heather (Kim Basinger), an unhappy beauty who's married to a gangster. Minutes after Isaac hops into the sack with the beleaguered Heather, her husband's a corpse, and Isaac's sucked into the familiar whirlpool of desire, perfidy, blood, doom. With its mysterious sisters, prodigal plot twists, and pseudo-Hitchcockian finale in a storm-lashed lighthouse, the movie has the trappings of a classic suspense picture—it keeps you guessing. But like most neo-*noirs*, it cranks out clever surprises instead of exploring the psychic darklands where character and fate inescapably merge. Not only does Wesley Strick's scriptcheat in annoying ways, Joanou fumbles what should be its niftiest irony: Isaac's a cocksure shrink who doesn't have a clue what makes the people around him tick. The minky-maned Gere is too smug an actor to make an engaging hero, and here he's utterly blank; he gives off all the erotic heat of a videotaped fireplace. Amazingly, the movie's oomph comes from Basinger. (Powers, 2/17/92) R. **7, 18, 24, 33, 60, 67, 85, 152, 155, 158, 160, 204, 210, 211, 214, 217, 218, 219, 220, 222, 300, 306, 307, 313, 317, 318, 406, 502, 503, 505, 506, 507, 517, 520, 522, 524, 530, 603, 606, 608, 610, 612, 616, 621, 625, 627, 632, 634, 635, 705, 706, 709, 714, 723, 724, 753, 756, 760, 803, 816, 818, 822, 900, 901, 902, 905, 919, 920, 922, 933, 956, 962, 965, 969, 970, 972**

THE FISHER KING—(2 hrs. 17 min.; 1991) A great big megalomaniacal mess from Terry Gilliam, who specializes in messes. It's Gilliam's usual antic moods mixed with the new post-eighties mood of dust-in-the-mouth self-abnegation. Jeff Bridges plays Jack Lucas, a nasty talk-show host whose callous remarks inspire a lonely guy to shoot up a restaurant. Jack's career collapses. Drunk one night, Jack is saved from destruction by a weird bum, Parry (Robin Williams), who talks in "medieval" gibberish. Parry's wife, it seems, was blown away in the restaurant, and he has lost his mind. Jack seeks salvation by helping Parry. When Gilliam lets the realistic side of the movie play, Richard LaGravenese's script provides some lovely moments, and the movie is a bumpy but emotionally satisfying ride. (9/30/91) R. **10, 26, 38, 42, 65, 309**

FREEJACK—(1 hr. 50 min.; 1992) A race-car driver (Emilio Estevez) crashes into the year 2009—literally. There he is pursued by a futuristic bounty hunter (Mick Jagger) and shmoozed by a slick salesman (Anthony Hopkins) selling immortality. Dir. by Geoff Murphy. R. **18, 33, 58, 158, 160, 530, 919**

FRIED GREEN TOMATOES—(2 hrs. 10 min.; 1991) Kathy Bates, Jessica Tandy, Mary Stuart Masterson, and Mary-Louise Parker star in a story about life in rural Alabama. Directed by Jon Avnet. PG-13. **5, 19, 19, 53, 83, 200, 206, 214, 219, 304, 313, 315, 406, 503, 505, 506, 507, 519, 523, 524, 527, 533, 601, 606, 608, 610, 612, 617, 619, 625, 700, 705, 706, 716, 718, 723, 724, 755, 800, 807, 821, 904, 916, 917, 931, 961, 964, 965, 970, 971**

GATE II—(1 hr. 30 min.; 1992) Troubled by his mother's death and his father's alcoholism, Terry returns to alchemy and the demon world for help. Directed by Tibor Takacs. R. **7, 18, 33, 33, 42, 52, 65, 89, 91, 155, 300, 307, 310, 514, 517, 532, 610, 625, 634**

★ **GRAND CANYON**—(2 hrs. 20 min.; 1991) Lawrence Kasdan has made a film about the collapse of civic life in America. It's also about a few people who refuse to accept the mess as routine and who fight against it. The movie has patches of glumness and self-consciousness, and it ends disappointingly, with a a life-affirming surge of emotion that isn't very helpful. Initially, Mack (Kevin Kline), a wealthy liberal lawyer, is saved by a black auto mechanic, Simon (Danny Glover), from four young black men who try to remove him from his Lexus. This introduces a whole series of incidents, major and minor, illustrating themes of danger, chance, and social accommodation. (1/13/92) R. **12, 19, 48, 80, 200, 206, 219, 304, 307, 310, 314, 503, 505, 509, 513, 514, 523, 533, 606, 608, 616, 621, 625, 627, 705, 708, 709, 723, 724, 759, 816, 820, 902, 906, 912, 916, 919, 937, 950, 961, 967**

THE HAND THAT ROCKS THE CRADLE—(1 hr. 50 min.; 1991) A busy career woman (Annabella Sciorra) hires a nanny (Rebecca De Mornay) to help out around the house. But this seemingly perfect mother's helper wants more than a job: She wants the husband, the kid, the house—and she'll do anything to get them. R. **2, 10, 19, 26, 34, 55, 66, 85, 91, 152, 156, 157, 158, 160, 200, 208, 211, 213, 216, 218, 220, 222, 300, 305, 314, 317, 318, 401, 406, 504, 505, 509, 512, 517, 523, 524, 530, 532, 601, 606, 608, 610, 621, 625, 635, 706, 715, 722, 753, 755, 762, 803, 817, 818, 901, 902, 905, 913, 917, 919, 933, 934, 950, 952, 953, 961, 965**

★ **HEAR MY SONG**—(1 hr. 44 min.; 1992) After a rocky beginning, this new and extremely vulnerable Irish comedy reaches a level of deeply gratifying charm; it reveals a culture bursting with jokes and music, eager to show off. In an unnamed English city, Mickey (Adrian Dunbar), a conniving young Irish theater impresario, wants to book entertainment suitable for the Irish community. He imports a legendary tenor—the incomparable Josef Locke, who had tax problems and fled England for his native Ireland 25 years earlier. A man shows up claiming to be Locke, but he's an impostor. Disgraced, Mickey returns to Ireland to find the real thing. Peter Chelsom, who wrote the screenplay (with Dunbar) and also directs, has a terrific touch—eccentric yet sure and light. The show-business scenes, staged in semi-satirical style, are affectionate and funny, and when Chelsom takes us across the sea to Ireland, we seem to enter a realm of fable—lyrical as roses yet raw as whiskey. With Ned Beatty, showing tremendous panache as the formidable Locke. (2/10/92) R. **10, 63, 203, 301, 310, 313, 512, 514, 533, 534, 606, 608, 612, 613, 700, 718, 719, 820, 904, 965, 971**

HIGH HEELS—(1 hr. 55 min.; 1991) In Spanish with English subtitles. Madrid bad boy Pedro Almodóvar, spanking his favorite ideas until they turn red with pleasure, is back in form, playing deliriously dirty, funny, and perverse games in this mother-daughter soap opera done in mock-bathetic style. Emotion as performance, impersonation as possession, the theatricality of the real and the authenticity of the theatrical—all of Almódovar's themes are there, in bright designer colors, arrayed for our enjoyment. An immense friendliness and sympathy pours out of Almodóvar's work. (12/16/91) R. **9, 81**

HOOK—(2 hrs. 13 min.; 1991) Steven Spielberg appears to have lost his sense of timing, his feeling for rhythm and pace and involvement. *Hook* has physical movement without physical excitement. Robin Williams is touching as the grown-up Peter, a leveraged-buy-out king who has lost touch with his children. But after Captain Hook (Dustin Hoffman) snatches the children away, and Julia Roberts shows up as a grinning, hotpants Tinkerbell, the movie becomes an embarrassment. As Hook, Dustin Hoffman chews on his ratty wig and displays his teeth and nose and painted eyebrows with theatrical relish. His professionalism is a relief. The rest of the movie is corporate whimsy. (1/6/92) PG. **18, 33, 52, 67, 89, 158, 160, 200, 206, 208, 310, 314, 406, 510, 513, 514, 517, 522, 530, 606, 608, 625, 702, 724, 801, 816, 818, 902, 919, 937, 962**

THE INNER CIRCLE—(2 hrs. 17 min.; 1991) One summer night in 1939, a humble projectionist is summoned from his wedding bed by the KGB and driven to the Kremlin to show films to a very special audience of one—Stalin. An inside look at the era through the eyes of Stalin's personal movie projectionist from 1935 to 1953. PG-13. **45**

★ **JFK**—(3 hrs. 8 min.; 1991) Oliver Stone, recounting the questionable investigations of Jim Garrison (Kevin Costner), New Orleans district attorney in the sixties, fleshes out Garrison's belief in a vast conspiracy of forces to kill John F. Kennedy; he traces the movements of Lee Harvey Oswald and a variety of other figures. The movie is an amalgam of information, speculation, and fancy, and much of it's factually dubious, but the core of the movie is great. Stone displays the assassination of John F. Kennedy in the cataclysmic home movie of Abraham Zapruder, dissects it, shows the event again in simulated form from the vantage point of different witnesses and possible participants. He gives alternate versions, works out suppositions. Monochromatic performance from Costner; good performances from Gary Oldman as Oswald and Tommy Lee Jones as alleged conspirator Clay Shaw; much grandstanding from Stone and his screenwriter Zachary Sklar; brilliant cinematography by Robert Richardson. (1/6/92) R. **9, 20, 64, 79, 160, 204, 210, 219, 301, 303, 311, 318, 406, 503, 505, 510, 515, 517, 521, 522, 527, 533, 603, 606, 610, 621, 625, 634, 639, 702, 708, 714, 724, 802, 808, 819, 900, 904, 906, 908, 932, 933, 934, 961, 963, 965, 972**

JUICE—(1 hr. 34 min.; 1992) The first movie directed by Ernest R. Dickerson—Spike Lee's cinematographer—is well acted and well shot, but it's essentially a commercial exercise, unconscious of itself or its place in the world. In Harlem, four high-school boys, aimless and determined to do *something*, go from ripping off record stores to ripping off a corner grocery store, an act that leaves the owner of the store with a bullet in the head. The four boys are in the grip of a destructive way of life, and the movie seems to accept the senselessness of that life with something like complacence. Dickerson has a casual sense of humor that bodes well, but he's trapped, like the people who made *New Jack City,* in the dumb commercial strategy of exciting the audience with crime and then moralizing over what earlier excited them. (2/3/92) R. **18, 36, 91, 150, 152, 157, 158, 160, 211, 218, 222, 305, 530, 902, 904, 908, 911, 919**

KAFKA—(1 hr. 28 min.; 1991) Jeremy Irons, of the ghost-white skin and deep-socket skull, makes a gloomily impressive Franz Kafka, but the most famous neurotic of the century should probably not be the hero of a movie. An academic thriller, *Kafka* was written by Lem Dobbs and directed by Steven Soderbergh, and it's the kind of failure that is more painful than the usual low-minded botch. The movie is set in Prague, in 1919, and might be described as a literal-minded Gothic fantasia on Kafka's life and themes. Soderbergh does period re-creation and expressionist nightmare, and some of the movie—the atmosphere in Kafka's insurance office, for instance—is highly effective in a limited way. But mostly *Kafka* is a mistake. (2/3/92) PG-13. **50**

THE LAST BOY SCOUT—(1 hr. 47 min.; 1991) Bruce Willis and Damon Wayans play an ex-CIA agent and a former football player who join forces to save the girl in a murder-mystery directed by Tony Scott. R. **33, 158, 160, 530, 919**

LIFE IS SWEET—(1 hr. 42 min.; 1991) A devoted mother, her twin daughters, and two very different chefs try to stomach an English suburb. A family's gastronomic history. Directed by Mike Leigh. With Alison Steadman, and Jim Broadbent. NR. **14**

THE LUNATIC—(1 hr. 33 min.; 1992) A ribald comedy set in a small Jamaican village, about an unusual ménage à trois consisting of a good-natured vagabond, a lusty German tourist, and a multitalented butcher. R. **13, 309**

MADAME BOVARY—(2 hrs. 10 min.; 1991) In French with English subtitles. Claude Chabrol's close adaptation of Flaubert's classic novel about a bored housewife (Isabelle Huppert)and her ill-fated attempts to escape her bourgeois life. PG. **3, 43, 522, 969**

THE MAMBO KINGS—(1 hr. 40 min.; 1992) Arne Glimcher directs—for the first time—the story of two brothers (Armand Assante and Antonio Banderas) and the sultry Cuban music they brought to fifties America. With Cathy Moriarty and Maruschka Detmers. R. **62, 85**

MEDICINE MAN—(1 hr. 44 min.; 1992) Reviewed in this issue. PG-13. **10, 19, 26, 36, 55, 66, 85, 152, 158, 160, 210, 215, 216, 220, 222, 304, 306, 308, 312, 314, 316, 319, 401, 500, 512, 514, 519, 523, 526, 530, 601, 606, 608, 610, 611, 613, 619, 625, 632, 634, 636, 638, 706, 709, 715, 722, 753, 755, 757, 802, 808, 810, 904, 913, 917, 919, 938, 951, 952, 961, 964, 965, 971**

MEETING VENUS—(2 hrs.; 1991) A sophisticated comedy with Glenn Close (with vocals by Dame Kiri Te Kanawa) as the diva of an international opera company staging Wagner's *Tannhäuser* in Paris. Directed by Istvan Szabo. With Niels Arestrup. PG-13. **7, 18, 54**

MEMOIRS OF AN INVISIBLE MAN—(1 hr. 39 min.; 1992) Stock analyst Chevy Chase becomes the invisible—and wanted—man when he unwittingly walks into a high-tech scientific experiment and an espionage plot. Directed by John Carpenter. With Sam Neill and Daryl Hannah. PG-13. **33, 155, 219, 300, 313, 318, 319, 406, 503, 507, 517, 527, 532, 610, 612, 625, 708, 723, 724, 756, 818, 972**

MISSISSIPPI MASALA—(1 hr. 58 min.; 1992) The new film by Mira Nair (director of the celebrated *Salaam Bombay!*) is more virtuous than exciting and more wise than startling. Nair begins in Uganda in 1972, with Jay (Roshan Seth), a prominent lawyer, his wife, and their little daughter, Mina, heading for the airport, cast out with other Indians. Years later, the family winds up in the South, where they and their friends, like many émigré Indians, manage and live in a run-down motel. Though they get along with the black folks of Greenwood, they also look down on them; in turn, they are patronized by the whites. Nair links the two communities, outsiders of color. Now 24, Mina (Sarita Choudhury) is a remarkable beauty, with spilling flesh and a magnificent pile of hair. She and Demetrius (Denzel Washington), a self-made Greenwood black, "meet cute," throwing both communities into an uproar. The sensual bond between the two lovers is strong, but the untrained Choudhury can't keep up with Washington, who plays Demetrius—very responsible, a bit square—with dignity and force. (2/10/92) R. **3, 43**

★**MY OWN PRIVATE IDAHO**—(1 hr. 45 min.; 1991) Gus Van Sant's new movie is ambitious and elusive. A loving portrait of two young hustlers in Portland, it's about homelessness as a state of being. Mike (River Phoenix), an aimless young dish, passive, not too bright, is a narcoleptic who falls into a trancelike slumber at moments of stress—often when he has to perform with a client. River Phoenix makes him a dreamy piece of sculpture. Scott (Keanu Reeves) is altogether tougher. A scapegrace adventurer, he is the son of no less a figure than Portland's mayor. The sloe-eyed Keanu Reeves is a graceful and wily actor with a trace of vagrant hauteur about him—he's singularly self-possessed. There are some fancy scenes in which Van Sant turns Scott into Prince Hal in Shakespeare's *Henry IV, Pt. I*, but those who enjoy the rest of the movie will overlook them. (10/7/91) R. **3, 58**

NAKED LUNCH—(1 hr. 55 min.; 1991) David Cronenberg's adaptation of the classic underground novel is closer in style to *Barton Fink* than to William Burroughs. Drawing on events from Burroughs's life, this brilliant yet slight movie is less an assault on star-spangled decency than an amusingly hallucinatory fable about the origins of the book whose title it shares. Set in 1953 New York City and the imaginary North African territory of Interzone (which is equal parts Tangier and hell), it focuses on Burroughs's alter-ego, William Lee (Peter Weller), a man "addicted to something that doesn't exist"—writing. Although the supporting cast couldn't be better (does Judy Davis ever put a foot wrong?), the knockout performance is by Weller. Minute by minute, Cronenberg's picture is a small masterpiece—moody, elegant, funny as hell. But the movie's triumph is more stylistic than emotional. (Powers, 1/20/92) R. **7, 46, 59**

★**PARIS IS BURNING**—(1 hr. 18 min.; 1991) Jennie Livingstone's great documentary would seem to be about a marginal subject—the black and Hispanic men who show themselves off in transvestite balls—but the film, amazingly, goes right to the heart of the advertising-driven, role-playing culture that we all live in. Some of the interview material is so shrewd about what a human being is and can be that it's a revelation of sanity. (5/13/91) NR. **10**

★**THE PRINCE OF TIDES**—(2 hrs. 12 min.; 1991) Despite some awful lines and a few scenes that should have been left out in the sun to dry, Barbra Streisand's earnest and strenuous movie, based on the Pat Conroy novel, is mostly brave and moving. Tom Wingo (Nick Nolte), a restless and dissatisfied middle-aged man from South Carolina, at odds with his wife (Blythe Danner) and his mother (Kate Nelligan), fighting his past, comes to New York to tend a sister (Melinda Dillon) who has had a breakdown. There, he encounters psychoanalysis, Jews, dinner parties, homosexuals, and other forces of the big city, all of which work on him, combining to open up his soul. Nick Nolte's performance as Tom is pretty much magnificent—certainly the largest, most extensive work of his extraordinary career. As for Streisand: In all the scenes set in the South among Tom's large family, her direction is fluent and surefooted, and she gets first-rate work out of the other actors. (12/16/91) R. **9, 20, 38, 62, 67, 87, 152, 200, 214, 217, 219, 302, 310, 315, 319, 406, 503, 517, 523, 524, 527, 533, 600, 606, 608, 625, 634, 706, 708, 723, 724, 755, 764, 801, 808, 902, 904, 920, 934, 937, 961**

RADIO FLYER—(1 hr. 54 min.; 1992) When their new stepfather turns volatile, two brothers draw on their imaginations, belief in the impossible, and a souped-up little red wagon, to create "The Big Idea." Dir. Richard Donner. With Lorraine Bracco, John Heard, Elijah Wood, and Joseph Mazzello. PG-13. **9, 19, 24, 41, 59, 59, 67, 85, 152, 158, 160, 200, 206, 214, 219, 302, 304, 311, 315, 319, 406, 503, 505, 506, 517, 522, 524, 526, 530, 600, 606, 608, 610, 612, 616, 621, 625, 702, 703, 706, 708, 709, 724, 755, 801, 809, 817, 820, 904, 919, 920, 936, 937, 950, 961, 965, 967, 972**

THE RESTLESS CONSCIENCE—(2 hrs. 13 min.; 1991) Just nominated for an Academy Award, Hava Kohav Beller's documentary gives a microscopic cross-section of Nazi Germany in the thirties and forties while charting the origins and development of a domestic anti-Nazi underground. **14**

SECRET FRIENDS—(1 hr. 37 min.; 1992) Dennis Potter's first film as director is an obtuse and repellent disaster, a folly of editing, in which the cinema's ability to manipulate time—past, present, and sideways—is so grossly overexploited that the audience gets thrown out of any coherent relation to the film's characters and story. Alan Bates plays a bilious old walrus, a painter of English wildflowers who appears to be undergoing a mental breakdown: Schizophrenia and amnesia are suggested. The hero doesn't burst out; he stays embedded in his own miserably antagonistic consciousness, and we are forced to stay with him. As the painter's wife, the wonderful-looking Gina Bellman suggests fascinating erotic possibilities that a director with some interest in character might make something of. The cinematography is elegant, and there are a few moments of English rudeness that may remind you of mid-period Pinter. But mostly the movie remains in a state of suspension. (2/24/92) NR. **3, 49**

SHINING THROUGH—(2 hrs. 7 min.; 1992) Am I the only one who's sick of Melanie Griffith's spunky half-wit routine? This time out she plays a cutie-pie secretary who falls in love with her OSS-officer boss (Michael Douglas) and then, using the spycraft she's picked up from the movies, goes undercover herself—sneaking into Berlin, consorting with elegant Nazis who cry "*Mein Gott*" and surviving numerous air raids, bullet wounds, and costume changes before finally saving us all from Hitler. As long as it's content to revel in its own idiocy, this movie has an amiable, romping charm. Sad to say, director David Seltzer has approached this yarn with stunning earnestness. His sentimental bombast undercuts Griffith, who seems lost somewhere between her helium-addict's voice and "a bod made for sin" (as she described it in *Working Girl*). (Powers, 2/17/92) R. **5, 19, 22, 31, 59, 68, 152, 155, 160, 200, 204, 206, 213, 217, 219, 300, 302, 304, 308, 310, 315, 319, 406, 500, 503, 504, 506, 514, 516, 517, 520, 528, 533, 600, 606, 608, 610, 611, 618, 619, 621, 625, 634, 700, 706, 707, 715, 722, 756, 759, 801, 805, 809, 816, 900, 905, 912, 919, 922, 934, 956, 961, 965, 967, 970, 972**

STEP ACROSS THE BORDER—(1 hr. 30 min. 1990) Nicolas Humbert directs a Swiss documentary on avant-garde blues musician Fred Frith. Followed by *Eye to Eye* (18 min.; 1989), a documentary on Robert Mapplethorpe directed by Isabel Hegner. NR. **1**

STOP! OR MY MOM WILL SHOOT—(1 hr. 27 min.; 1992) Sylvester Stallone and Estelle Getty star as a Los Angeles police sergeant and his interfering mother who team up to solve a murder case. PG-13. **12, 19, 25, 31, 59, 62, 67, 68, 87, 150, 152, 158, 160, 204, 210, 213, 217, 219, 220, 300, 304, 307, 313, 315, 319, 400, 406, 504, 507, 517, 522, 524, 530, 532, 601, 606, 608, 610, 611, 618, 619, 621, 625, 634, 706, 723, 724, 753, 800, 810, 818, 900, 901, 902, 905, 912, 918, 919, 931, 933, 950, 952, 953, 961, 965**

STRANGERS IN GOOD COMPANY—(1 hr. 30 min.; 1991) A mismatched group of women find friendship and courage when an ill-fated bus trip strands them in a deserted farmhouse. Dir. by Cynthia Scott. PG. **11**

★**35 UP**—(2 hr. 7 min.; 1992) A commonplace documentary epic. At seven-year intervals, feature-film director Michael Apted and Britain's Granada Television have returned to the same group of men and women they first began filming when the subjects were just seven-year-old children. The way *35 Up* has been edited, you needn't have seen the earlier films to become engrossed in this one: Apted includes many shots and bits of dialogue from the earlier films, and we see the subjects as mumbling or hyperarticulate seven-year-olds, then as awkward, floppy adolescents, heads lowered or turned away from the cameras, and again as self-conscious young adults facing the satisfaction or disappointment of their dreams. Looking at the characters of *35 Up*, rich or poor, sane or mad, we think that they are all very brave. (1/27/92) NR. **1**

THIS IS MY LIFE—(1 hr. 35 min.; 1992) Reviewed in this issue. PG-13. **53**

UNTIL THE END OF THE WORLD—(2 hrs. 37 min.; 1991) This is Wim Wenders's first movie since the marvelous *Wings of Desire*, and it seems designed to wow an even larger audience. William Hurt plays a mysterious criminal who's pursued by a love-struck Parisienne (Solveig Dommartin), her novelist lover (reliable Sam Neill), an Aussie bounty hunter (Ernie Dingo), and a wry German private eye (Wenders stalwart Rudiger Vogler, who casually steals all his scenes). Wenders traveled to fifteen cities on four continents to shoot this "ultimate road movie," and the sheer logistics of the production evidently did him in—the movie feels jet-lagged. There's just no chemistry between the bloodless Hurt and the disastrous Dommartin, Wenders's real-life girlfriend, whose performance the director obviously saw with his heart. (Powers, 1/20/92) R. **3**

VOYAGER—(1 hr. 50 min.; 1991) Volker Schlöndorff's adaptation of Max Frisch's classic novel *Homo Faber* stars Sam Shepard as the earthbound engineer (played here as an American). French starlet Julie Delpy is Sabeth, the beguiling young lover who makes the engineer realize that fate, not math, really makes the world go round. PG-13. **81**

WAYNE'S WORLD—(1 hr. 35 min.; 1992) Wayne (Mike Myers) and his sidekick, Garth (Dana Carvey), host a late-night cable-access TV show from Wayne's basement in Aurora, Illinois—"Wayne's World!" Myers created the character of Wayne while still a Toronto high-school student, and then teamed up with Carvey on *Saturday Night Live*, where "Wayne's World" has become a regular skit. The characters have the strengths of skit creations—a moment-to-moment exuberance, a ready satirical hold on certain types. Myers gives Wayne a thick verbal texture of schmuckiness—a mix of hapless teen cliché ("What a totally amazing excellent discovery!"), techie obsessiveness, and let's-party sexual banter. Carvey offers the flip side of Wayne's innocent egomania, a sense of life as infinitely dangerous. Wayne and Garth have the weakness of skit characters, too. Everything gets repeated about 30 times, and no one changes or develops. What can you do with skit characters in a feature film? Myers and Bonnie and Terry Turner, who wrote the screenplay, decided to just stretch things out. The plot they've concocted is halfhearted. Director Penelope Spheeris keeps the material loose and silly (which, given the script, is her only choice), and some of *Wayne's World* is funny in a nagging sort of way. But most of the movie is just smart-ass stuff. (2/24/92)PG-13. **9, 19, 24, 32, 62, 67, 85, 150, 152, 155, 157, 158, 160, 203, 210, 214, 215, 216, 219, 220, 222, 300, 304, 305, 306, 307, 315, 317, 319, 322, 406, 504, 505, 506, 512, 516, 517, 524, 530, 532, 534, 601, 606, 608, 610, 611, 612, 616, 618, 625, 635, 638, 704, 705, 706, 709, 715, 723, 755, 803, 815, 818, 819, 820, 900, 901, 902, 905, 905, 910, 912, 913, 919, 933, 934, 936, 950, 952, 953, 961, 965, 967**

WHERE ANGELS FEAR TO TREAD—(1 hr. 53 min.; 1992) Charles Sturridge directs an adaptation of E.M. Forster's first novel, about a widow's scandalous marriage to a much younger Italian and the uproar it causes among her very proper British in-laws. With Helen Mirren, Giovanni Guidelli, Rupert Graves, Judy Davis, and Helena Bonham Carter. PG. **3, 43**

REVIVALS

NOW, VOYAGER—(1 hr. 57 min.; 1942) Bette Davis is the repressed, unhappy spinster, hiding behind her spectacles; Claude Rains is the masterly psychiatrist whose magic begins to transform her; Paul Henreid is the aristocratic, worldly hero who steps in just when the time is ripe. The result is all it should be. Best scene: Henreid lights up for her. Dir. Irving Rapper. **8**

PAULINE AT THE BEACH—(1 hr. 34 min.; 1983) In French, Eng. subtitles. A brilliant erotic comedy from writer-director Eric Rohmer, the most refined of farceurs. At a Brittany beach community, six characters meet, fall in love, misunderstand one another, and part. They announce their opinions of themselves and others and then spring into action, contradicting everything they've just said. **6**

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BROADWAY

Previews and Openings

Wednesday, February 26

DEATH AND THE MAIDEN—Glenn Close, Richard Dreyfuss, and Gene Hackman in a drama by the Chilean playwright Ariel Dorfman, focusing on a woman tortured 15 years ago, but since married and now plotting revenge on her attacker; directed by Mike Nichols. Tuesday–Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $27.50–$37.50. Previews now prior to a 3/17 opening (special performance 3/16 and NO performance 3/19). From 3/17, $35–$50, except Wednesdays which are $27.50–$42.50, 42 seats available in rear mezzanine at all performances (except Saturday evenings), $15 for I.D. students. **Brooks Atkinson**, 256 West 47th Street (719-4099). 2 hrs. **IRLS**

FOUR BABOONS ADORING THE SUN—Stockard Channing and James Naughton in John Guare's play, directed by Peter Hall. Featured in the cast are Eugene Perry, Angela Goethals, and Wil Horneff. Play deals with aspects of love, archaeology, mythology, and family bonds, but don't let that scare you. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $37.50 to $40. Previewing now prior to a 3/18 opening. At the **Vivian Beaumont Theater** in Lincoln Center, 150 West 65th Street (787-6868). 90 mins. **IRLS**

SEARCH AND DESTROY—Howard Korder's play, directed by David Chambers, is the story of Martin (Griffin Dunne), a perfect example of the American Everyman who dreams of fame, fortune, and the glamour of Hollywood movies; but he is faced with back taxes, drug deals, and murder. Featured in the cast are Stephen McHattie, Jane Fleiss, Welker White, Keith Szarabajka, Gregory Simmons, and Paul Gifford. Previewing now prior to a 2/26 opening. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $36 and $40. At the **Circle in the Square Theater**, 1633 Broadway, at 50th Street (239-6200). 2 hrs. 15 mins. **IRLS**

Tuesday, March 3

CONVERSATIONS WITH MY FATHER—Herb Gardner's play, with Judd Hirsch as the father and Tony Shalhoub the son, is set in a tavern in Lower Manhattan. It spans 4 decades and focuses on a youth's coming of age and his struggle to communicate with his strong-willed father; directed by Daniel Sullivan. With Marilyn Sokol, Richard Libertini, John Procaccino, Jason Biggs, Gordana Rashovich, William Biff McGuire, Peter Gerety, David Krumholtz, Tony Gillan, and Richard Council. Tuesday through Saturday at 8; Saturday and Wednesday at 2; Sunday at 3; $30–$45. Previews start 3/3 prior to a 3/22 opening. **Royale**, 242 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

Now Playing

CATS—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats"; the direction is by Trevor Nunn; the music is by Andrew Lloyd Webber; and the choreography is by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, and with Trevor Nunn's canny and effervescent direction, almost too much dazzlement. Opened: 10/7/82. Wednesday at 2 p.m.; $32 to $50; Saturday at 2 p.m.; Sunday at 3 p.m., Monday through Saturday (except for Thursdays, which are always dark) at 8 p.m.; $32.50 to $60. At the **Winter Garden Theater,** 1634 Broadway, at 50th Street (239-6200). 2 hrs. 45 mins. ● ● **IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a new comedy revue is presented, a tribute to the area that spawned America's funniest people, featuring stand-up comics Marilyn Michaels, Dick Capri, Freddie Roman, and Mal Z. Lawrence; directed by Larry Arrick. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30–$45. Opened: 12/5/91. Don't forget Tuesday-night weekly specials, when ALL seats are now $30. At the **Lunt-Fontanne Theater**, 205 West 46th Street (307-4100). 1 hr. 50 mins. **IRLS**

CRAZY FOR YOU–Harry Groener and Jodi Benson are the stars of a musical comedy set in the 1930s, focusing on a banker's son who is sent by his mother to foreclose a theater at Deadrock, Nevada (a mining town). There he meets and falls in love with the only girl in a town of 157 men. The book is by Ken Ludwig; the music and lyrics incorporate Gershwin standards (plus four recently rediscovered Gershwin songs); co-conceived by Ken Ludwig and Mike Ockrent, and inspired by material by Guy Bolton and John McGowan; directed by Mike Ockrent. With John Hillner, Michele Pawk, Bruce Adler, Ronn Carroll, Jane Connell, Beth Leavel, and the Manhattan Rhythm Kings. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $30 to $60. At the **Shubert Theater**, 225 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DANCING AT LUGHNASA—(Pronounce it LOOnasa) Brian Friel's 1991 Sir Laurence Olivier Award–winning play, set in Donegal in 1936, focuses on 5 unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. Opened: 10/24/91. The new cast, starting 3/3: Donal Donnelly, Miriam Healy-Louie, Patricia Hodges, Jacqueline Knapp, Kenneth L. Marks, Jan Maxwell, John Wesley Shipp, and Jennifer Van Dyck. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $45. At the **Plymouth Theater**, 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. Based on the best-selling Vicki Baum novel of the same name, it takes place in an international Berlin hotel in the late 1920s, and is directed and choreographed by Tommy Tune. Cyd Charisse plays the ballerina, John Schneider is the Baron; plus Chip Zien, Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, Yvonne Marceau. Monday–Saturday (never on Thursdays) at 8 p.m.; Saturday and Wednesday at 2; Sunday at 3 p.m.; $7.50 to $60. Opened: 11/12/89. **Gershwin**, 51st Street, West of Broadway (586-6510). 2 hrs. ● ● **IRLS**

A LITTLE HOTEL ON THE SIDE—Tony Randall, Lynn Redgrave, Rob Lowe, Maryann Plunkett, and Paxton Whitehead star in this amiable amusing farce, which ponders and dwells on the thought "This is no place to bring a new bride"; written by Georges Feydeau and Maurice Desvallières (and featuring their usual shenanigans), translated by John Mortimer, and directed by Tom Moore. Costumes by Patricia Zipprodt have the requisite élan. Others: Doug Adair, Danielle Ferland, Nell Balaban, John Beal, Richard Ferrone, Andrew Hubatsak, Bruce Katzman, George Martin, Kia Graves, Danny Burstein, Madeleine Potter, Alec Mapa, Zane Lasky, Siobhan Tull, Carol Woods, Patick Tull, Brian Reddy. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $35–$40; through 3/1. **Belasco**. 111 West 44th Street (239-6200). 2 hrs. **IRLS**

LOST IN YONKERS—Rosemary Harris, Scott Wentworth, who replaces Alan Rosenberg through 3/4 while the latter does some TV chores (and then he returns on 3/5), and Jane Kaczmarek star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the 1991 Pulitzer Prize), set in 1942. Production is staged consummately by Gene Saks. It focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, and has made all four of her own children misfits, weaklings, and even a mobster. Her two grandchildren are left in her care while their father goes to work in the South. Also featured are David Chandler, Jamie Marsh, Benny Grant, and Lauren Klein. Opened: 2/21/91. Tuesday–Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $27.50–$45. At the **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. **IRLS**

LES MISERABLES—Musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, with music by the latter; the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Mark McKerracher, Richard Kinsey, Susan Dawn Carson (Fantine), Debbie Gibson (Eponine through 3/29), Joe Kolinski, John Leone, Ed Dixon, Melissa Anne Davis, Evalyn Baron. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Opened: 3/12/87. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; effective March 2, ticket prices are $15 (for rear mezzanine) to $60. At the **Imperial Theater,** 249 West 45th Street (239-6200). 3 hrs. 15 mins. ● ● **IRLS**

MISS SAIGON—Lea Salonga, Francis Ruivivar, and Hinton Battle are the present stars of the musical romance; directed by Nicholas Hytner. The score is composed by Claude-Michel Schonberg and the lyrics are by Alain Boublil and Richard Maltby Jr. It's about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. Also featured in the cast are Sean McDermott, Liz Callaway, and Barry Bernal. (Kam Cheng plays the Lea Salonga role Wednesdays at 2 and Saturdays at 8.) Monday–Saturday at 8; Wednesday and Saturday at 2; effective March 2, tickets are $15 (for rear mezzanine) to $65. Opened: 4/11/91. At the **Broadway Theater**, Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. **IRLS**

THE MOST HAPPY FELLA—A revival of Frank Loesser's 1956 musical comedy, based on Sidney Howard's play *They Knew What They Wanted,* for which Loesser wrote the book and lyrics and composed the score; directed by Gerald Gutierrez; choreographed by Liza Gennaro. Spiro Malas plays Tony, the middle-aged vineyard owner, Sophie Hayden is Rosabella, the mail-order bride, and Charles Pistone has the role of the handsome ranch foreman; featured is an ensemble cast of 26. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $55. At the **Booth Theater**, 222 West 45th Street (239-6200). 2 hrs. 15 mins. **IRLS**

THEATER

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chockfull of gorgeous scenery and costumes. The action takes place in 1860, and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers and audience. With Karen Culliver, Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, Gary Rideout. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; effective March 2, prices are $15 (for *rear* of rear mezzanine) to $65. Opened: 1/6/88. At the **Majestic Theater**, 247 West 44th Street (239-6200). 2 hrs. 30 mins. ● ● **IRLS**

PRIVATE LIVES—Wit, wisdom, war (the kind waged between men and women) take to the stage when Joan Collins and Simon Jones star in the 1930 Noël Coward comedy, wherein they love each other but can't live together; directed by Arvin Brown; with Edward Duke, Jill Tasker, Margie Rynn; choreographed by Michael Smuin. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $35 to $50; runs through 4/5. At the **Broadhurst**, 235 West 44th Street (239-6200). 2 hrs. **IRLS**

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about an orphan (Daisy Eagan) who goes to live with her unhappy uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen (and does). Book and lyrics by Marsha Norman; the music is by Lucy Simon; directed by Susan H. Schulman; the choreography is by Michael Lichtefeld. Featured in the cast are Rebecca Luker, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, and Alison Fraser. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; $35 to $60; Wednesday at 2 p.m.; $30 to $52.50; Saturday at 2 p.m.; $30 to $55. Opened: 4/25/91. At the **Saint James Theater,** 246 West 44th Street (239-6200). 2 hrs. 30 min. **IRLS**

THE VISIT—Jane Alexander stars with Harris Yulin in a revival of Friedrich Durrenmatt's play, adapted by Maurice Valency and directed by Edwin Sherin. A woman plots a vicious revenge on the man who wronged her in her youth when she visits him in later years. Featured in the cast are Jarlath Conroy, Gordon Weiss, John Jason, Ellen Lancaster, Paul Kandel, Richard Levine, Timothy Britten Parker, Garry D. Williams, Doug Stender, Kelly Walters, and Tom Tammi. Tuesday through Saturday at 8 p.m.; Wednesday, Saturday, and Sunday at 2 p.m.; $35 to $39; through 3/1; (there's a special 7:30 performance Sunday, 3/1, but no Wednesday matinee 2/26). At the **Roundabout Criterion Center**, 1530 Broadway, at West 45th Street (869-8400). 2 hrs. 15 mins. **IRLS**

THE WILL ROGERS FOLLIES—This year's winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in this musical replete with brand-new pretty Ziegfeld Girls, excellent dancers, everyone wearing thoroughly original and elegant costumes by Willa Kim, a sensational rope twirler (Vince Bruce), a wonderful dog act, and absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman, and the lyrics are by the Comden and Green team. Featured in the highly satisfying cast are Cady Huffman (as "Ziegfeld's favorite"), Dee Hoty, Dick Latessa, the Will Rogers Wranglers, the Mad Cap Mutts, and Paul Ukena Jr. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $25 to $60. Opened: 5/1/91. At the **Palace Theater**,, Broadway, at 47th Street (307-4100). 2 hrs. 40 mins. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

and—No, that's not a mistake; that's the title of Roger Rosenblatt's play starring Ron Silver and directed by Wynn Handman. It's about a journalist at mid-lifecrisis, and personality conflicts abound. Wednesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; $28; from 2/21. At the **American Place Theater**, 111 West 46th Street (840-3074).

AND THE WORLD GOES 'ROUND—*The Kander and Ebb Musical.* Entertainment celebrating 26 years of works by composer John Kander and lyricist Fred Ebb, directed by Scott Ellis; choreographed by Susan Stroman. Featured in the cast are Marcus Lovett, Marin Mazzie, Terry Burrell, Joel Blum, and Karen Ziemba. Monday through Saturday at 8 p.m.; Sunday at 3 p.m.; Saturday and Wednesday at 2 p.m.; $37.50. **Westside Theater**, 407 West 43rd Street (307-4100).

ASCENSION DAY—Michael Henry Brown's drama based on the 1831 Nat Turner Slave Revolt; directed by L. Kenneth Richardson. Kevin N. Davis stars, and included in the cast of 13 are André de Shields, Novella Nelson, Arthur French, Ving Rhames, and Betty Bynum. The music is composed by Olu Dara, the choreography is by Donald Byrd, and the fight sequences are by David Leong. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $12–$18. At the **Hudson Guild Theater**, 441 West 26th Street (279-4200).

THE BALTIMORE WALTZ—Paula Vogel's tale of a brother (Richard Thompson) and sister (Cherry Jones) from a working-class family on a fantastic trip through Europe, where they meet a mysterious stranger (Joe Mantello); directed by Anne Bogart. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $26 to $32; through 3/8. At the **Circle Repertory Theater Downtown**, 99 Seventh Avenue South (924-7100).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her late 20s, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents another, "the perfect boyfriend" (a young Jewish doctor played by Tom Hewitt), then faces the inevitable when the family meets the out-of-work actor she's hired to play her fictitious suitor; directed by Dennis Zacek. With Larry Fleischman, Roslyn Alexander, and Bernie Landis. Monday through Saturday at 8 p.m.; NO Thursday performances; Wednesday at 2; Saturday and Sunday at 3 p.m.; $25 to $32.50. At the **Lamb's Theater**, 130 West 44th Street (997-1780).

BEFORE IT HITS HOME—Cheryl L. West's play focuses on what happens to a black family when the specter of AIDS brings home the truth about the jazz musician they love; directed by Tazewell Thompson, and featuring James McDaniel, Frankie R. Faison, Yvette Hawkins, James Jason Lilley, Carol A. Honda, Marcella Lowery, Monti Sharp, Sharon Washington, Keith Randolph Smith, and Beth Dixon. Tuesday through Sunday at 8 p.m.; Saturday and Sunday at 3 p.m.; $25; 2/18 to 3/22. A Second Stage Theater production at the Public Theater's **LuEsther Hall**, 425 Lafayette Street (598-7150).

THE BELLS—A one-man show with a bit of late-night madness, adapted by Leopold Lewis from M. M. Erckmann and Chatrian's *The Polish Jew*, starring Everett Quinton, and directed by Eureka. Friday at 11 p.m.; Saturday at 10 p.m.; $15. At the **Charles Ludlam Theater**, 1 Sheridan Square (691-2271).

BERT SEES THE LIGHT—Conceived and directed by R. A. White, his play, described as a high-speed vaudevillian newsreel, is based on Bertolt Brecht's exile years in Hollywood and his appearances before the House Un-American Activities Committee. Jack Black and Michael Rivkin both star as Brecht, while Molly Bryant portrays the women in Brecht's life. Tuesday through Friday at 8; Saturday at 3 and 8; Sunday at 3 and 7; from 3/5; $18–$22. At the **45th Street Theater**, 354 West 45th Street (564-8038).

THE BEST OF SCHOOLS—First of the "Festival of New French Plays" is Jean-Marie Besset's romance exploring love, sex, and indiscretion among 6 students during their first university term; directed by Evan Yionoulis; 3/3 to 3/15. Featured in the cast are Gil Bellows, Danny Zorn, Jonathan Friedman, Justin Walker, Fiona Gallagher, and Mira Servino. Festival continues with *The White Bear*, 3/3–8; *Family Portrait*, 4/14–26; and *Nowhere*, 5/26–6/7. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; $15. **UBU Repertory Theater**, 15 West 28th Street (679-7562).

BLUE MAN GROUP: TUBES— Matt Goldman, Phil Stanton, and Chris Wink are the 3 mad men looking like men from Mars, with their musical group, making an enjoyable mess of this merry performance art, with a very special kind of nonsense; directed by Marlene Swartz. Tuesday–Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7 p.m.; $29.50–$37.50. At the **Astor Place Theater**, 434 Lafayette Street (254-4370).

BOESMAN AND LENA—Keith David, Lynne Thigpen, and Tsepo Mokone are the stars in a revival of Athol Fugard's play about three South Africans trapped in a struggle for freedom from indignity and servitude; directed by the playwright. Tuesday through Saturday at 8 p.m.; Sunday at 7 p.m.; Saturday and Sunday at 2:30 p.m.; $35; through 3/22. A Manhattan Theater Club production at the **City Center Stage 1 Theater**, 131 West 55th Street (645-0905).

BORN TO RUMBA!—A musical by Michael Alasa, about sex, sin, sacrifice, and self-deception set in a pre-Castro Havana nightclub. Featured in the cast are Rebecca Smouse, Lizette Amado, Al Roffe, E. L. Babalu, Al Rodriguez, Quinn Lemley, Catherine Lippencott. Thursday–Saturday at 8; $15; through 4/18. At the **DUO Theater,** 62 East 4th Street (598-4320).

BREAKING LEGS—Philip Bosco and Vincent Gardenia star in Tom Dulack's funny, blissfully sitcom comedy about what happens when some Mafia "godfathers" want to invest in a Broadway show; directed by John Tillinger. Laughter aplenty and funny lines pop up all over; the fireworks begin when the two worlds of the mob and the theater collide. With Nick Wyman, Larry Storch, Karen Valentine, Ronald Maccone. Tuesday–Saturday at 8; Sunday at 7; Saturday and Sunday at 3; $32.50–$37.50. **Promenade Theater**, Broadway, at 76th Street (580-1313).

CHESS—A pop-rock musical, with revisions of book and lyrics for a production by Tim Rice, reset in the late sixties, telling of an international team and their friends: J. Mark McVey, Kathleen Rowe McAllen, Ray Walker, Jan Horvath, Patrick Jude, and Bob Frisch. Composers are Benny Andersson and Björn Ulvaeus; the director is David Taylor. Wednesday through Sunday at 8 p.m. (except for Friday which is at 8:30); Wednesday and Saturday at 2; Sunday at 3; $17 to $25; through 3/22. At the **Master Theater,** 310 Riverside Drive, at 103rd Street (663-8893).

CINDERELLA—A musical adaptation by Norman Robbins of the fairy tale in English–pantomime tradition, starring Melanie Wingart in the title role; music and lyrics are by Dan Levy and Amy Powers; directed by Laura Fine. Wednesday through Saturday at 7 p.m., Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $20 to $24; through 3/8. A Riverside Shakespeare Company production at the **Playhouse 91**, 316 East 91st Street (831-2000).

CLEAGE DOUBLE BILL—*Chain* and *Late Bus to Mecca*, by Pearl Cleage; the first, with Karen Maline White, is a chiller about a teenager, and the second, with Kim Yancey and Claire Dorsey, tells of 2 women in a Detroit bus station. Tuesday–Friday at 8; Saturday at 2:30 and 8; Sunday at 3 p.m.; $12–$25; from 2/28. A Woman's Project production at the **Judith Anderson Theater,** 420 West 42nd Street (873-3767).

A COMEDY OF ERRORS—Michael Rogers and Ramon Ramos are one set of twin brothers and Peter Schmitz and Jeffrey Guyton are the other set in the Shakespeare work, directed by William Gaskill. Also featured in the cast are Al Carmines, Richard Spore, Donavan Deitz, Elizabeth Rouse, Wally Dunn, Scott Rabinowitz, Karen Foster, Linda Maurel, and Polly Humphreys. Tuesday and Thursday at 7:30 p.m.; Friday and Saturday at 8 p.m.; through 3/14. All seats are $26. Theater for a New Audience at **St. Clements Church,** 423 West 46th Street (279-4200).

CREDITORS—Caroline Lagerfelt, Zach Grenier, and Nestor Serrano are the stars of August Strindberg's pre-Freudian look at a love triangle torn apart by psychological manipulation, set in a single day at a hotel on the west coast of Sweden; directed by Carey Perloff. Monday–Saturday at 8; Saturday at 3 p.m.; Sunday at 3 p.m.and 7 p.m.; $22 to $27; through 3/8.. **CSC Repertory,** 136 East 13th Street (677-4210).

DOWN THE FLATS—Tony Kavanagh's play, set in the slums of Dublin, tells the story of a youth who must decide between 2 worlds, the familiar one of "the flats" or a foreign one of exile and escape. Wednesday through Saturday at 8 p.m.; Sunday at 2 p.m.; $20 to $27.50. At the **Irish Arts Center Theater**, 553 West 51st Street (757-3318).

THE FANTASTICKS—The longest-running show on or off Broadway (now in its 32nd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring *their* children to enjoy it. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $28 to $32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

THEATER

FINKEL'S FOLLIES—A musical vaudeville, conceived by and starring Fyvush Finkel. Featured in the cast are Mary Ellen Ashley, Laura Turnbull, Avi Hoffman. Elliot Finkel is the composer and Phillip Namanworth created the lyrics; adapted for the stage and directed by Robert H. Livingston. Tuesday through Friday at 8 p.m.; Saturday at 3 p.m. and 8 p.m.; Sunday at 2 p.m. and 5 p.m.; $20. At the **Westside Theater**, 407 West 43rd Street, downstairs (307-4100).

FIRST IS SUPPER—Shelley Berman's play, set on Chicago's West Side during the summer of 1919, focuses on an immigrant family coping with a beautiful but mentally handicapped child (Blaze Autumn Berdahl); directed by Andre Ernotte. Featured in the cast are Mark Zimmerman, Donald Christopher, Louis Falk, Nile Lanning, Patricia Mauceri, and Marilyn Salinger. Tuesday through Saturday at 8 p.m.; Sunday at 2 p.m. and 7 p.m.; $25; from 2/29. At the **American Jewish Theater**, 307 West 26th Street (633-9797).

FOREVER PLAID—A musical comedy, "a many-splendored thing," written and directed by Stuart Ross, tells about a semi-professional harmony-group tour that was cut short by a fatal car accident on the night of their first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do in life. Featured in the cast are Michael Berresse, Ryan Terry, Drew Geraci, and Jeff Blumenkrantz. Tuesday through Friday at 8 p.m.; Saturday at 7:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7:30 p.m.; Wednesday at 2:30 p.m.; $30 to $35. Opened: 5/20/90. At **Steve McGraw's Place**, 158 West 72nd Street (595-7400).●

FROM THE MISSISSIPPI DELTA—Endesha Ida Mae Holland's perhaps autobiographical play about a young woman who blazes her way from rebellious prostitute to Ph.D.; directed by Jonathan Wilson. With three able actresses: Kecia Lewis Evans, Sybil Walker, and Cheryl Lynn Bruce. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 2 p.m.; Sunday at 6 p.m.; $29 to $33. At the **Circle in the Square Downtown**, 159 Bleecker Street (254-6330).

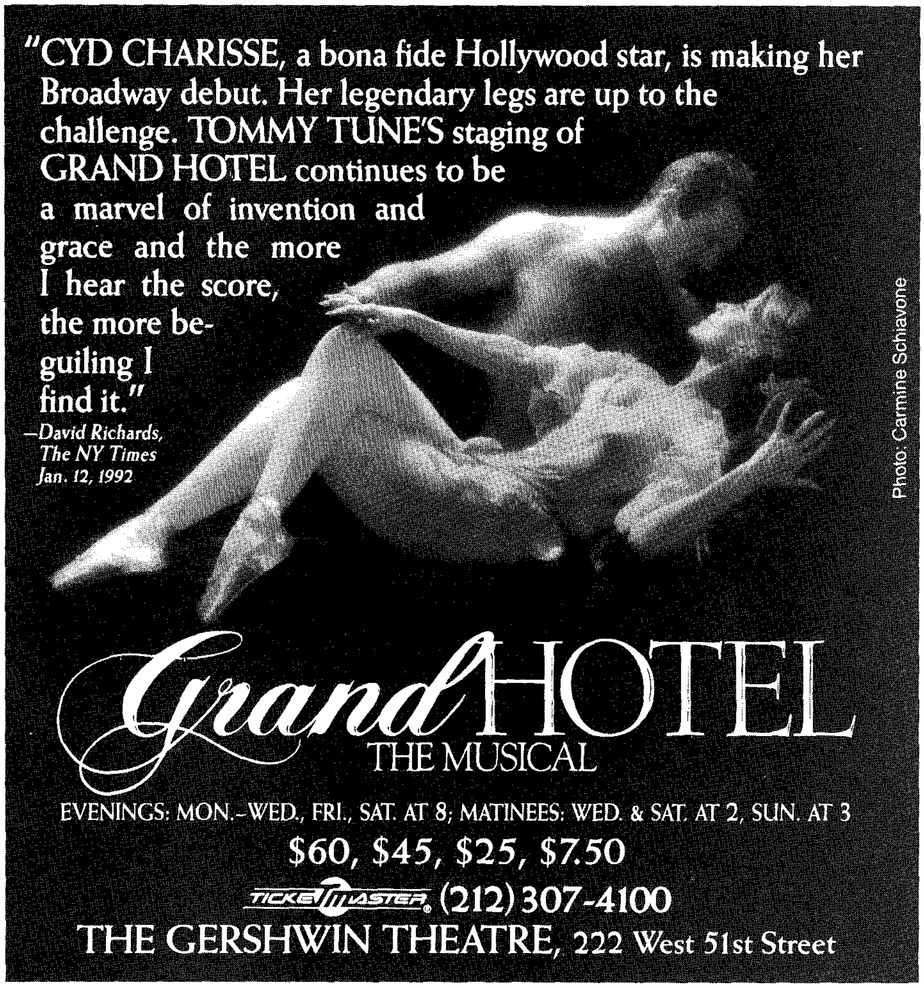
GALILEO—Bertolt Brecht's play (in an early English version by Charles Laughton), directed by Eve Adamson; through 3/20. In repertory with Friedrich Schiller's *Mary Stuart* (see listing below), directed by Casey Kizziah, which is playing through 4/3. Featured in the casts are Jeanne Demers, Mark Waterman, Ian Duckett, Harris Berlinsky, Angela Vitale, Robert Ierardi, Joseph Menino, Tony Stone, William Charles Mitchell, Elise Stone, Grant Neale, Craig Smith, and Kate Sherry. Times vary; phone theater for times and dates. A Jean Cocteau Repertory theater production at **Bouwerie Lane Theater**, 330 Bowery (677-0060).

GHOSTS—Edward Seamon, April Shawhan, Michael Levin, Arnie Burton, and Robin Leslie Brown appear in Henrik Ibsen's 1881 classic about a devoted mother and son, reunited after a long separation, who find themselves confronted by events from their past that force them to reveal long-harbored secrets; directed by Robert Brink. Tuesday through Friday at 8 p.m.; Saturday at 5 p.m. and 9 p.m.; Sunday at 2 p.m.; through 3/14; $14 and $16. At the **Pearl Theater,** 125 West 22nd Street (645-7708).

GRANDCHILD OF KINGS—(*The O'Casey Project*): Part One of 2, adapted and directed by Harold Prince, with traditional Irish music, based on the first 2 of the 6-volume Sean O'Casey autobiographies, and featuring 19 Irish-American actors—Chris O'Neill, Pauline Flanagan, Rosemary Fine, Ciaran O'Reilly, and Patrick Fitzgerald (most playing a variety of roles)—in the cast; 4 musicians (the Morning Star group); and 2 ten-year-olds, Maeve Cawley and Padraic Moyles. Tuesday through Friday at 8 p.m.; Saturday at 2 p.m. and 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; all tickets $35; through 3/29. An Irish Repertory Theater production at the **Theater for the New City**, 155 First Avenue (477-7900).

JULIE HALSTON'S LIFETIME OF COMEDY—Written by and starring Julie, play covers her checkered life from early days (as star opposite Charles Busch) to two (!) mutilated bodies in *Silence of the Lambs;* directed by Kenneth Elliott. Wednesday through Friday at 8:30 p.m.; Saturday at 8:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7 p.m.; $20. At the **Actors Playhouse**, 100 Seventh Avenue South (691-6226).

JUST A NIGHT OUT—Richard and Susan Turner's musical set in the candlelit world of the jazz club; directed by Leslie Dockery. It features a blues-tinged original score and classics by Cole Porter and Comden and



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—*David Richards, The NY Times Jan. 12, 1992*

Photo: Carmine Schiavone

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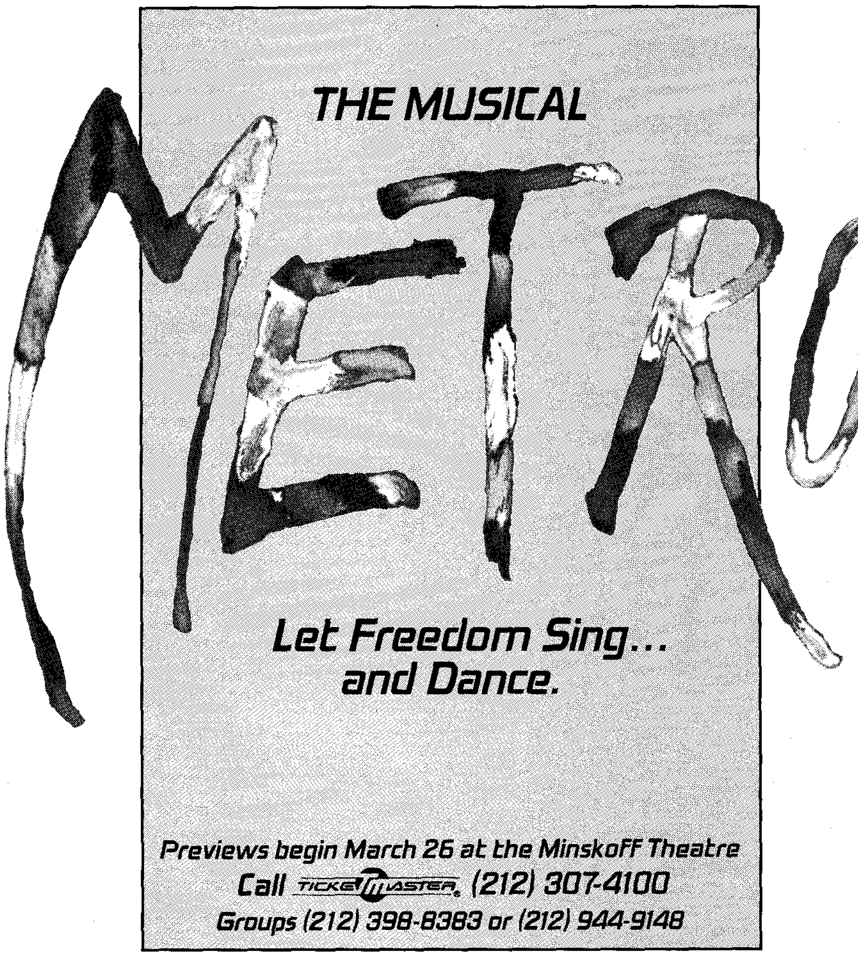

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Green. Thursday, Friday, and Saturday at 7:30 p.m.; Saturday and Sunday at 3; $20 to $22.50. **Top of the Village Gate**, 160 Bleecker Street (475-5120).

LADY BRACKNELL'S CONFINEMENT—Edward Hibbert stars in Paul Doust's comedy, directed by Marie Aitkin, that picks up where Oscar Wilde's *The Importance of Being Earnest* leaves off; followed by *The Party*, starring Kathleen Chalfant and directed by David Esbjornsen, which is an adaptation by Ellen McLaughlin of three Virginia Woolf stories. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $18 and $22; through 3/1. At the **Vineyard Theater**, 108 East 15th Street (353-3874).

THE LAW OF REMAINS—Reza Abdoh's multimedia meditation on loneliness and peril traces the soul's 7–stage journey as described in the Egyptian Book of the Dead; set in a hotel's abandoned ballroom and exploring cannibalism, violence, and love against decaying backgrounds. Thursday through Saturday at 8 p.m.; through 3/14; $12. At the **Diplomat Hotel**, 116 West 43rd Street (826-6585).

A LIFE IN THE THEATER—F. Murray Abraham and Anthony Fusco star in a revival of David Mamet's backstage comedy about actors; directed by Kevin Dowling. Tuesday through Saturday (there are no Friday performances) at 8 p.m.; Sunday at 2 p.m. and 5:30 p.m.; $22 to $25. At the **Jewish Repertory Theater,** 344 East 14th Street (505-2667).

LIPS TOGETHER, TEETH APART—Terrence McNally's play tells about the experiences of 2 married couples sharing a Fire Island beach house over a long not-so-peaceful July 4 weekend; directed by John Tillinger. Featured in the cast are Christine Baranski, Brian Kerwin, Joanne Camp, and Jonathan Hadary. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 2:30 p.m.; Sunday at 7 p.m.; $35. A Manhattan Theater Company production at the **Lucille Lortel Theater**, 121 Christopher Street (239-6200).

MACBETH—This version, set in 1927 Chicago, is adapted and directed by A. M. Raychel. It draws parallels between the clans of Scotland and the syndicates of Chicago. Bob Karr plays Macbeth. Featured in the cast are Abigail White, Ken Posthauer, Glen Vitale, Jonathan Laufer, Eric Stein, Maggie DeVora, John Krajci, Roseann Kitson, and Ayelet Kaznelson. Thursday through Saturday at 8:30 p.m.; Saturday at 2:30 p.m.; $15; through 3/16. At the **Theater-Studio**, 750 8th Avenue, second floor (719-0500).

MAKING BOOK—Janet Reed's comedy, directed by Susan Einhorn, about the dilemma of an embattled textbook editor asked to avoid the hunting knives of Indians, slavery, and the Civil War in preparing a 5th-grade textbook on American history. Featured in the cast are Claudia Fielding, Daniel Ahearn, Catherine Curtin, Allison Janney, and Percy Granger. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; $12; through 3/1. At the **Primary Stages Theater,** 354 West 45th Street (333-7471).

MARVIN'S ROOM—Scott McPherson's drama about two unmarried sisters and their odd family, reunited after a long estrangement when one becomes ill; directed by David Petrarca. Featured in the cast are Shona Tucker, Laura Esterman, Tom Aulino, Lisa Emery, Alice Drummond, Karl Mascher, and Tim Monsion. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $35. Performances now stopped, but will open again on 2/28, with same schedule, at the **Minetta Lane Theater**, 18 Minetta Lane (307-4100).

MARY STUART—Von Schiller's drama, translated by Robert MacDonald and directed by Casey Kizziah, chronicles the fall of Mary at the hands of Elizabeth I and enhances Mary's reputation as one of history's most charismatic women. Elise Stone plays Mary; Angela Vitale is Elizabeth. Times vary; phone theater for details; through 4/3; $9 to $16. In repertory with *Galileo*, which runs through 3/20. **Jean Cocteau Repertory Theater,** 330 Bowery (677-0060).

THE MASK—Bill Elverman's crime drama is about a woman who tries to determine how and why her gay brother was brutally murdered. Featured in the cast are Carol Halstead, Dustye Winniford, Peter Bock, and Scott Sparks. Thursday through Saturday, 2/27–29, and 3/5–7 (one matinee only, 3/7 at 2 p.m.); $12. A Love Creek production at the **Nat Horne Theater**, 440 West 42nd Street (769-7973).

A MIDSUMMER NIGHT'S DREAM—Shakespeare's comedy in a modern production that explores every aspect of his dream world from obsessive love to lyric beauty; directed by Rick Lombardo, with an ensemble cast of 24, featuring Marc Geller as Puck, John Little as Bottom, Brian McCormack as Oberon, and Anne Bennett as Titania. Wednesday through Friday at 8 p.m.; Saturday at 2 p.m. and 8 p.m.; Sunday at 7 p.m.; $10; 2/26 to 3/1. A Red Light production at the **Harold Clurman Theater**, 412 West 42nd Street (279-4200).

NUNSENSE—Dan Goggin's entertaining musical adventure comedy drama, now in its 7th year, of 5 sensible, altruistic, and motivated nuns who mount a talent show to raise money for what they personally and proudly consider to be a good and noble cause. Tuesday through Thursday at 8 p.m.; $30; Friday and Saturday at 8 p.m.; $35; Saturday and Wednesday at 2 p.m. and Sunday at 3 p.m.; $32.50. Opened 12/12/85. At the **Douglas Fairbanks Theater**, 432 West 42nd Street (239-4321). ● ●

THE OTHER SIDE OF PARADISE—Keir Dullea returns to the New York stage as the novelist F. Scott Fitzgerald in a one-man play by John Kane; directed by Suzie Fuller. Tuesday through Saturday at 8 p.m.; $25 to $27.50. At the **Kaufman Theater,** 534 West 42nd Street (439-8012).

PAGEANT—A musical beauty contest, a deft parody, and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here 5 judges are selected from the audience to vote for Miss Glamouresse; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, music by Albert Evans. Tuesday through Friday at 8:30 p.m.; Saturday at 7:30 p.m. and 10:30 p.m.; Sunday at 3:30 p.m. and 7:30 p.m.; $32.50 to $35; dinner available. At the **Blue Angel**, 323 West 44th Street (262-3333).

PEACETIME—Elaine Berman's play, directed by Pamela Berlin, tells about a veteran (Stephen Mailer) who must return to his Romanian Jewish family and fulfill his youthful dreams. Featured in the cast are Suzanne Costallos, Kelly Wolf, Gordon Greenberg, Barry Snider, Ken Garito, Sandra Laub, and Jessica Queller. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $24 to $26. At the **WPA Theater**, 519 West 23rd Street (206-0523).

PERFECT CRIME—Warren Manzi's long-running thriller; about a wealthy female psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." Featured in the present cast are Catherine Russell, James Farrell, J. Nelson, and William Verderber; directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, Thursday, Friday, and Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m.; Wednesday and Saturday at 2 p.m.; $30. At the **Theater Four**, 424 West 55th Street (695-3401). ● ●

A PIECE OF MY DREAMS—A drama, written and directed by Gregory L. Hudson, telling of a Green Beret trying to open a movie theater against the wishes of the Ku Klux Klan. Featured in the cast are Jesse Lawrence, Frank Bowman, Gregory Hudson, Karen Hamilton, Robert Kiernan, Jeri B. Snead, Ivan Borodin, and Jadah Carroll. 2/28 and 29 at 8 p.m. and 3/1 at 3 p.m.; $15. At the **Cami Hall Theater**, 165 West 57th Street (718-454-9269).

REPERTORIO ESPANOL—*Innocent Eréndira and Her Heartless Grandmother,* adapted from Gabriel Garcøia Márquez's novella, is made available to English-speaking audiences via simulcast. It's the story of the enslavement and forced prostitution of a 14-year-old girl. With Ofella González, Josie Chávez, and Bersaida Vega; through 2/26. Phone for details; $10 to $20. **Gramercy Arts**, 138 East 27th Street (889-2850).

THE RESURRECTION OF DARK SOLDIERS—In William Electric Black's play, which he wrote and directed, 5 black revolutionaries from the sixties are reunited in the nineties in a desperate search to come to terms with their past and their future. Friday and Saturday at 8 p.m.; Sunday at 3 p.m.; $20. At the **Castillo Cultural Center**, 500 Greenwich Street (941-1234).

RETURN TO THE FORBIDDEN PLANET—Bob Carlton's play, dubbed "Shakespeare's Forgotten Rock-and-Roll Masterpiece," is loosely based on the Bard's *The Tempest*. Featured in the cast are Gabriel Barre, Michael Rotondi, Allison Briner, David LaDuca, Julee Cruise, James Wiggins Jr., Mary Ehlinger, Louis Tucci, Erin Hill, Chuck Tempo, Robert McCormick, and Steve Steiner, who are all musicians able to play at least 5 instruments. Rock-and-roll superstars make special guest appearances at Friday and Saturday performances. Tuesday through Friday at 8 p.m.; Saturday at 6 p.m. and 10 p.m.; Sunday at 2 p.m. and 6 p.m.; $31 to $38. At the **Variety Arts Theater,** Third Avenue and 14th Street (239-6200).

SAINT JOAN—A revival of George Bernard Shaw's play telling of a peasant girl turned military leader, heretic, and saint, starring Joanne Comerford, plus an ensemble cast of 15. Through 3/1 (plus a special performance 3/6 at St. Vincent de Paul). Wednesday through Saturday at 8; Sunday at 3; $10. A Royston Theater Company production at the **Playhouse 224**, 224 Waverly Place (1/718-499-0433).

SALT-WATER MOON—Steve Dane and Kimberly are the stars of David French's play, which takes place in a community in Newfoundland in 1926, at a time when a youth has come back from a year's leave to talk a girl into marrying him instead of the local schoolteacher; directed by Charles R. Johnson. Thursday, Friday, Saturday at 8; Sunday at 7:30; $12; and 3/1 at 3 p.m. Triangle Theater production at the **Church of the Holy Trinity**, 316 East 88th Street (860-7245).

SAMMY WENT A'COURTIN'–David Michael Gallagher's comedy about the Valentine's Day of an advertising executive who senses love when she begins a slide into the clutches of a young camera operator. Tuesday through Friday at 8 p.m.; $15; through 3/20. At the **Wings Theater,** 154 Christopher Street (627-2961).

SIGHT UNSEEN—Donald Margulies's fascinating play about an American painter, the art scene's newest visionary, and his search for the muse who was his inspiration; directed by Michael Bloom. The situation is fraught with potential mayhem; the predicament, human. Remarkable acting by the cast, which features Dennis Boutsikaris, Laura Linney, Jon De Vries, and Deborah Hedwall. Tuesday through Sunday at 7:30; Saturday and Sunday at 3; $32; extended indefinitely. At the Manhattan Theater Club, Stage 2, **City Center Theater**, 131 West 55th Street (581-7907).

SONG OF SINGAPORE—A bubbly brimming musical (and a great deal of fun), by Eric Frandsen, Michael Garin, Robert Hipkens, and Paula Lockheart, trying to answer "What do you do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance?" Directed by the late A. J. Antoon with an eye for zany detail. Featured in the cast are Cathy Foy, Jacquey Maltby, Erik Frandsen, Earl May, Michael Garin, Robert Hipkens, John Gordon, Oliver Jackson Jr., Francis Kane, and Allan Katz. Effective 3/3, schedule is Tuesday–Thursday at 8; Friday and Saturday at 7 and 10:15; Sunday at 3; $25 to $40. At the **Song of Singapore Theater,** 17 Irving Place (228-0844).

THE SUBSTANCE OF FIRE—Ron Rifkin, Patrick Breen, Sarah Jessica Parker, Jon Tenney, and Maria Tucci in Jon Robin Baitz's play, which focuses on the struggle between an "old world" father and his American children for control of their troubled, family-owned publishing house; directed by Daniel Sullivan. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $37.50; through 7/26. At the **Mitzi E. Newhouse Theater**, Lincoln Center, 150 West 65th Street (239-6200).

WILLIE & ESTHER—James Graham Bronson's play, starring Hugh Dane and Bern Nadette Stanis and directed by Diann McCannon, is about the pairing of two people and dwells on the battle between man's desire for good and for goods. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7 p.m.; $20 to $25. At the **47th Street Theater**, 304 West 47th Street (718-596-2288).

OFF OFF BROADWAY

AGAMEMNON—Aeschylus's revenge play in which the sins of the fathers are visited on the sons. Featured in the cast are Cheryl Hartley, Sid Armus, Eddy Cipot, and Jamie Winnick. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; $10; through 3/1. At the **Theater 22**, 54 West 22nd Street (243-2805).

THE BLAMELESS—Written and directed by Eric Schaeffer, comedy takes a look at dating in the 1990s, through the lives of 4 characters. Featured in the cast are Adam Shaw, Charles Ley, Emily Perret, and Rini Stahl. Thursday through Sunday at 8 p.m.; through 3/8; $12. At the **Duality Playhouse**, 119 West 23rd Street (330-8883).

COWBOY IN HIS UNDERWEAR—*(A Dark Journey)*. Written and directed by Adam Oliensis, play describes a Mormon stand-up comedian relocated in New York

City, where he goes from nightclub to sexual conquest. With Jake Daehler, Alice Haining, Jon Manfrellotti, Michael Rispoli, Bob Taubman, Angela Nevard, Tasha Lawrence, and Darcy Brown. Through 3/1; Thursday–Saturday and Monday at 8; Sunday at 3; $12. Willow Cabin Production at the **Intar Theater**, 420 West 42nd Street (886-1889).

CRITIC'S CHOICE—Ira Levin's play about the wife of a well-known critic who writes a play. When it's produced, the critic has many problems that must be resolved. 2/27 through 3/22. Thursday, Friday, Saturday at 8 p.m.; Sunday at 3 p.m.; $10. **Centerfold Productions**, 263 West 86th Street (866-4454).

DEAR WORLD—A revival of Jerry Herman's 1969 musical fantasy based on Jean Giraudoux's *The Madwoman of Chaillot*, as adapted by Maurice Valency. It's about an endangered environment, gloomy capitalists, and the one person who can outwit them and bring peace, love, joy, and respect back to the world. 2/27 through 3/1 at 8 p.m. (3/1 also at 3); 3/6 through 8 at 8 p.m. (3/8 also at 3); and 3/12 through 14 at 8 p.m.; 3/15 at 3; 2/27 through 3/15 at 8 p.m.; $10. **All Souls Fellowship Hall**, 1157 Lexington Avenue (535-3356).

EASTWARD HO!—A 1604 satire of the Jacobean age by Ben Jonson, George Chapman, and John Marston, filled with lustful social climbers and con men, performed by a cast of 19; directed by David Dunn Bauer. 2/27, 28, 29; 3/5, 6, 7 at 8 p.m.; 3/1 at 3; $12. Ten Ten Players, **Park Avenue Christian Church**, 1010 Park Avenue, at 85th Street (879-7669).

THE ENDING NEEDS WORK—Irreverent new endings to famous plays: Kevin Thomsen's *Er-Hamlet*; David Spencer's *A Hot Cat Fight on a Tin Roof*; Garet Scott's *Our Kind of Town*; Richard Register's *Fiddlin' on the Hoof*; Jack Garrett's *Martia, Get Your Gun!*; Mark Finley's *A Streetcar Named Revenge*; and Todd Alcott's *Speed the Dialogue*. 2/27 through 3/1 at 8; $10. **Courtyard**, 39 Grove Street (967-7711, ext.5058).

FELIX MITTERER DOUBLE BILL—The contemporary Austrian playwright's plays, *Harvesting the Autobahn* followed by *Shunted into a Siding*, are directed by Robert Schmidt and set in the visiting rooms of a psychiatric hospital and an old folks' home respectively. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; $10; through 3/8. At the **Elysium Theater**, 204 East 6th Street (713-5478).

HIGHER POWERS—Three one-act comedies by Stephen Fife, each with a supernatural theme, exporing mysterious events that occur to a savings-and-loan heir, a secretarial temp, and Sigmund Freud; directed by Seth Gordon. Featured in the cast are Joey Golden, Lorraine Wochna, Shaler McClure, Anna Heims, and Robin Selfridge. Thursday through Sunday at 7 p.m.; $5; through 3/8. At the **Theater for the New City**, 155 First Avenue (254-1109).

I AM A CAMERA—Jon Van Druten's play, directed by David Macy is based on the Christopher Isherwood tale of life in decadent 1930s Berlin. Thursday through Saturday at 8; Sunday at 3; through 3/15. FREE! **T. Schreiber Studio**, 83 East 4th Street (420-1249).

JILTA—*Or This Brooch for Hire*. Farran Smith's reworking, and spoof, of the film *Gilda* for the stage. In repertory with *Nervous Splendor* (see listing below). 3/3, 4, 5, 6 and 7 at 10 p.m.; $10. T.W.E.E.D production at the **Ohio Theater**, 66 Wooster Street (924-0077).

LINE—Israel Horovitz's play about 5 people who want to be first in line, directed by Doug Lieth. Wednesday at 9:30 and Sunday at 7; $10. In repertory with Sonia Pilcer's *I-Land*, monologues in and about the Big Apple; Thursday and Friday at 9:30 p.m.; $10. **13th Street Theater**, 50 West 13th Street (675-6677). ● ●

THE MIND KING—Written, designed, and directed by Richard Foreman, the work is an exploration of consciousness at war with itself and centers on hallucinatory, parablelike stories. Henry Stram and David Patrick Kelly are the protagonists. Tuesday–Sunday at 8 (no Wed.); through 3/1; $10. An Ontological-Theater production at **St. Mark's Church-in-the Bowery**, Second Avenue and 10th Street (533-4650).

MONKEY BUSINESS—Celebrate the Year of the Monkey and laugh at the antics of the Monkey King, one of China's favorite folk heroes, when he discovers the magical Manfruit Tree; with music and dance; directed by Virginia Wing. Through 3/15 at 1 p.m. and 3 p.m.; $6. An On Stage Production at the **Hartley House Theater**, 413 West 46th Street (666-1716).

MURDER ON THE NILE—Agatha Christie's whodunit has the usual double turnaround, with a mixture of suspense, suspicion, and a double murder; directed by Fred Fondren. Featured in the cast are Walter Walker, Olga Banasco, Nancy Rodowicz, Hilary Bell, Sarah Fuerstein, Stephen Broker, Gladys Fleishman, and Sean Deming. Thursday through Saturday at 8 p.m.; $10; through 3/28. At the **Prometheus Theater**, 239 East 5th Street (477-8689).

NERVOUS SPLENDOR—Perry Souchuk's book explores the world of Ludwig Wittgenstein, a philosopher who viewed the world with insight but was unable to come to terms with his Jewish heritage and homosexuality; directed by Rebecca Holderness. 2/27–29 and 3/4–8, at 7:30 p.m.; $10; in repertory with *Jilta* (see above). A T.W.E.E.D production at the **Ohio Theater**, 66 Wooster Street (924-0077).

RE-SUR-REK—Bill Goodman's comedy of comparisons, co-directed by Keith Gilroy and Kathleen Torrey. Six actors portray 3 roles each in 3 different social worlds. Thursday at 8; Friday and Saturday at 7:30 and 10; Sunday at 3; $8 to $10; through 3/8. At the **Synchronicity Space**, 55 Mercer Street (582-1003).

RUTHERFORD AND SON—A 1912 English drama by Githa Sowerby, directed by Michael Hillyer, reveals the struggle for power and control within a family. With Saylor Creswell, John Hillyer, Holly Hawkins, Annette Hunt, Mark Lang, Gwendolyn Lewis, Miller Lide, Joan Matthiessen. Thursday–Saturday at 8; Saturday at 2; Sunday at 3; $10; through 3/1; $10. **29th Street Playhouse**, 212 West 29th Street (465-0575).

SYMPTOMS—Theater pieces for the short attention span about a complicated pair of adulterers wrestling with intimacy, valetudinarianism, addiction, et al; directed by Thomas Morrissey; with James De Lorenzo and Danielle Fenton. 2/27 through 3/1 at 10 p.m.; $8. At **NADA**, 167 Ludlow Street (420-1466).

THREE GOATS AND A BLANKET—Written by Woody Kling and Robert J. Hilliard, play is a modern account of marriage, divorce, and alimony and refers to how the ancients settled alimony claims; directed by Troy Bystrom. Featured in the cast are Angelo Stazzone, Jeff Bruno, Peter Soares, Morgan DiMino, Steve Platt, Ann T. Ford, Katie Kyres. Thursday–Saturday at 8; Sunday at 3; $10; 3/5–22. Cobblestone Players at **Theater 22**, 54 West 22nd Street (971-5630).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake, to celebrate with Rick Pasqualone and Sharon Angela, who are the happy couple. Wednesday through Sunday at 7 p.m.; Saturday and Sunday at 2 p.m.; phone for prices (279-4200). ● ●

TWO ONE-ACTERS—Jean Giraudoux's *Apollo*, directed by David Zarko, and John M. Synge's *In the Shadow*, directed by Anthony Torn. 2/27, 28, 29 at 8 p.m.; 3/1 at 3 p.m. and 8 p.m.; $10. The first is a comedy, the second a drama. A Chain Lightning Theater production at the **National Shakespeare Conservatory Theater**, 591 Broadway (219-2085).

WHO IS GOING TO SAVE ME?—Guy Hoffman's play, with music by Flo Karp, directed by Robert Mariah, is about spiritual awakening in a high-camp carnival atmosphere where the Lord and mankind stumble into a collision of wills. Thursday, Friday and Saturday at 8; Sunday at 2; through 3/1; $10. **Theater Row Theater**, 424 West 42nd Street (245-2476).

WILL KEMP—Dan Roentsch wrote and directed this romantic comedy featuring the historical characters of William Shakespeare (Stephen Byers), his Dark Lady of the Sonnets, and two of his King's Men, Richard Burbage and Will Kemp (Steve Crow); with an ensemble of 14. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; $10; through 3/8. At the **Sanford Meisner**, 164 Eleventh Avenue (749-7271).

A WOMAN CALLED TRUTH—Patricia R. Floyd has the title role in Sandra Fenichel Asher's play, with a musical score of slave songs; based on the real-life slave crusader Sojourner Truth and her struggle to free herself and son from slavery. Featured in the cast are Ricky Genaro, Joe Clancy, Alicia Rene Washington, Jen Wolfe, and James Duane Polk. Saturday at 8; through 2/29; Sunday at 2 p.m. through 3/1; $10. At the **Open Eye Theater**, 270 West 89th Street (769-4143).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

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ART

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GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

LENNART ANDERSON—Twenty-five drawings of still life and figurative subjects in pencil, charcoal, and oil on paper, dating from 1959–1988; through 3/7. Davis & Langdale, 231 E. 60th St. (838-0333).

SONIA BALASSANIAN—A sculpture installation; 3/3–28. Sculpture Center, 167 E. 69th St. (879-3500).

ELIZABETH GINSBERG—Abstract paintings and photographic collages; through 2/28. The New York Academy of Sciences, 2 E. 63rd St. (838-0230).

GARY GOLDSTEIN/JENNY OKUN—Works made with mass circulation books/Architectural sculpture and photographs; 3/3–28. Urdang, 23 E. 74th St. (288-7004).

GARY HUME—Five recent paintings that are a continuation of his "Door" series, executed in layers of enamel lacquer paint on laminated polystyrene and aluminum panels; through 3/14. Marks, 1018 Madison Ave. (861-9455).

JASPER JOHNS—His paintings with collaged fragments, "According to What" and "Watchman"; through 3/14. Gagosian, 980 Madison Ave. (744-2313).

PER KIRKEBY—New abstract paintings based on landscape and geology, executed while Kirkeby was Artist-in-Residence at the Skowhegan School of Painting and Sculpture in Maine; through 2/29. Werner, 21 E. 67th St. (988-1623).

MOSHE KUPFERMAN—Paintings and works on paper from the past 21 years, including works borrowed from museums and collectors; through 2/29. Urdang, 23 E. 74th St. (288-7004).

JOHN NEWMAN—Mixed-media drawings that display the same abstract organic shapes evident in the artist's sculpture; through 3/7. Mathes, 851 Madison Ave. (249-3600).

ROBERT RAUSCHENBERG—New paintings on aluminum from his "Night Shades" and "Gluts" series; through 2/29. Knoedler, 19 E. 70th St. (794-0550).

MAN RAY/MERET OPPENHEIM—Paintings and works on paper by both; through 3/27. Kent, 47 E. 63rd St. (980-9696).

JAMES TORLACKSON—Photorealist oil paintings, watercolors, and etchings of such typically American images such as drive-ins; through 2/29. Cudahy's, 170 E. 75th St. (879-2405).

LUDWIG VON HOFMANN—Drawings, watercolors, pastels, and prints by this German artist (1861–1945) that show his transition from Art Nouveau to abstraction; 2/26–4/4. Shepherd, 21 E. 84th St. (861-4050).

ROBERT WHITE—Recent sculpture and watercolors; 2/27–3/28. Graham Modern, 1014 Madison Ave. (535-5767).

CHRISTOPHER WILMARTH—Fourteen sculptures from 1968 to 1987; through 3/28. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

PETER YEMETZ—Paintings of Chernobyl by an artist who lived there for three years as a clean-up worker; through 2/29. Ukrainian Institute of America, 2 E. 79th St. (288-8660).

57th Street Area

NICHOLAS AFRICANO/MARIANNE EIGENHEER—Recent large-scale narrative works on handmade paper and sculpture in metal and glass/Abstract works on paper. Through 3/21. Solomon, 724 Fifth Ave. (757-7777).

SERGI AGUILAR—New sculpture and works on paper; through 2/29. Prats, 24 W. 57th St. (315-3681).

JOHN ALEXANDER—Two recent series of paintings, including works that satirize the values and concerns of contemporary society through candid portraits of today's social and political elite, and paintings of swamps and marshland; through 2/29. Marlborough, 40 W. 57th St. (541-4900).

BROOKS ANDERSON—Paintings of the coastlines of Oregon and Washington State; 2/26–3/21. Schmidt-Bingham, 41 W. 57th St. (888-1122).

PAT ANDREA—Recent paintings in which images of women, men, animals, and architecture float across the picture plane in surrealistic juxtapositions of scale; through 3/21. Baldacci-Daverio, 41 E. 57th St. (826-4210).

PIERRE-MARIE BRISSON—Mixed-media paintings and works on paper influenced by the cave drawings at Lascaux and studies of primitive Etruscan art; through 2/29. Reece, 24 W. 57th St. (333-5830).

HERMAN CHERRY—Recent paintings and sculpture from the 1940s; through 2/29. Ross, 50 W. 57th St. (307-0400).

STEVE CURRIE/EMILY MASON—Organically-shaped abstract sculptures cut from poplar and aluminum/Luminous abstract paintings. Through 3/14. Borgenicht, 724 Fifth Ave. (247-2111).

JIRI GEORG DOKOUPIL—Recent "Tire Paintings" created by rolling tires dipped in paint across a white canvas; through 2/29. Miller, 41 E. 57th St. (980-5454).

ANTONIO FRASCONI—An overview of woodcuts from 1943–1991; through 2/27. Dintenfass, 50 W. 57th St. (581-2268).

DONALD LIPSKI—New sculpture; 2/27–4/11. Lelong, 20 W. 57th St. (315-0470).

JAMES LITTLE—Abstract paintings in series titled "Ovals" and "Arbitration"; through 3/11. Deutsch, 29 W. 57th St. (754-6660).

MORRIS LOUIS—His large-scale Color Field paintings from the late 1950s; through 2/29. Emmerich, 41 E. 57th St. (752-0124).

PAUL MANES—Recent paintings of overlapping circles; through 3/7. Del Re, 41 E. 57th St. (688-1843).

ROBERT MANGOLD—Recent paintings on irregularly shaped canvases from his "Attic Series"; through 3/14. Pace Gallery, 32 E. 57th St. (421-3292).

ANDRE MASSON/CLAUDE CAHUN—Collages and drawings from the 1950s and 1960s/Vintage photographs and photomontages by this French surrealist. Through 4/11. Zabriskie, 724 Fifth Ave. (307-7430).

JANET MONAFO—Large-scale pastels of everyday domestic objects; through 2/29. French, 24 W. 57th St. (247-2457).

ROBERT MOSKOWITZ—New paintings and works on paper; through 3/21. Blum Helman, 20 W. 57th St. (245-2888).

ROBERT MOTHERWELL—Prints from 1965–1991; through 3/14. American Associated Artists, 20 W. 57th St. (399-5510).

HELEN NAPPER/THOMAS NEWBOLDT—Figurative paintings that depict daily personal events/Figurative paintings that present allegories of man's condition and fate. Through 2/29. Tatistcheff, 50 W. 57th St. (664-0907).

ALBERT PALEY—Recent furniture incorporating hand-forged steel, wood, and stone; through 3/28. Joseph, 745 Fifth Ave. (751-5500).

GIUSEPPE PENONE—Sculptures, drawings, and photographs that focus on the artist's interventions with nature; through 2/29. Goodman, 24 W. 57th St. (977-7160).

NINA POSNANSKY—Colorful still-life compositions painted in a naive, folk-art style; 3/3–21. Gallery 84, 50 W. 57th St. (581-6000).

ARNULF RAINER—Recent paintings from his "Crosses" and "Hand and Finger Paintings" series; 2/26–3/28. Ulysses, 41 E. 57th St. (754-4666).

PAUL RICKERT/LOUISE DODD—Recent watercolors of industrial landscapes in New England/Paintings of New England landscapes; through 2/29. Fischbach, 24 W. 57th St. (759-2345).

DOROTHEA ROCKBURNE—A new work titled "Roman Wall Painting" executed in Flashe, colored pencil, and watercolor stick directly on the gallery wall; through 3/21. Emmerich, 41 E. 57th St. (752-0124).

CHARLES ROUSSEL—Paintings of beach and coastal views from the 1880s through 1930; through 3/7. Babcock, 724 Fifth Ave. (535-9355).

RICHARD SHAW—Cast porcelain sculptures of ships that incorporate lights, giving the effect of a ship at night; through 2/29. Frumkin/Adams, 50 W. 57th St. (757-6655).

ED STITT—Realist paintings of cityscapes and still life; through 3/4. De Nagy, 41 W. 57th St. (421-3780).

HELEN MIRANDA WILSON—New paintings and drawings inspired by bird habitats, agricultural situations, and phases of the moon; through 3/7. McCoy, 41 E. 57th St. (319-1996).

SANDY WINTERS—Narrative paintings that explore the line between abstraction and representation; through 2/29. Frumkin/Adams, 50 W. 57th St. (757-6655).

SoHo and TriBeCa

PETER AGOSTINI—A retrospective of figurative sculpture; through 2/29. Clasen, 470 Broome St. (334-0277).

MIKE ASENTE—New sculpture made with cast rubber, sheetrock, and needlepoint, in an exhibition titled "Cam Tu—Vietnam Suicide Memorial"; through 3/7. Franklin Furnace, 112 Franklin St. (925-4671).

STUART ARENDS—Reductive paintings in oil and wax on box-shaped wooden constructions; through 2/29. Bitter-Larkin, 597 Broadway (219-0150).

JEAN MICHEL BASQUIAT/J.S.G. BOGGS—Paintings and drawings executed between 1980–87/Paintings, drawings, and prints of currency. Through 3/7. Baghoomian, 555 Broadway (941-1410).

MICHAEL BOYD—Five large-scale paintings, each derived from a major French Gothic cathedral; through 2/29. Zarre, 154 Wooster St. (353-3456).

MARLYSE BRUNNER—New works; through 3/14. Engelhorn, 591 Broadway (966-6882).

DALE CHIHULY—New works in glass from his "Floats" series; through 3/21. Cowles, 420 W. Broadway (925-3500).

COLETTE—Multi-media works that pay homage to the artist's muses; through 3/28. Rempire, 121 Greene St. (979-1111).

SONIA DELAUNAY—Colorful geometric lithographs from the late 1960s and early 1970s; through 2/28. Zarre, 154 Wooster St. (353-3456).

JANE DICKSON—New paintings that depict characters the artist sees from her Times Square studio, including New Years's Eve revelers, policemen, families, couples, and single figures; through 2/29. Alexander, 59 Wooster St. (925-4338).

TOM DUNCAN—New polychrome sculptures; through 2/29. Einstein, 591 Broadway (226-1414).

DON EDDY—New paintings, including still lifes of vegetables, fruits, and flowers, Caribbean landscapes, and graphite drawings; through 3/4. Hoffman, 429 W. Broadway (966-6676).

ROBERT FEINTUCH—Large-scale black paintings that contain images of ears; through 3/14. Newburg, 580 Broadway (219-1885).

JOHN FEKNER—An installation that explores memory; through 3/7. Exit Art, 578 Broadway (966-7745).

LEONOR FINI—Ballet, theater, film, and commercial designs; through 3/8. The Exhibition Space at 112 Greene Street, 112 Greene St. (966-3864), daily 10–7.

DAN FLAVIN—Horizontal works from 1964, a recent corner square, and a large-scale fluorescent lighted arch; through 3/14. Pace, 142 Greene St. (421-3292).

SYLVIE FLEURY—New works; through 3/21. Postmasters, 80 Greene St. (941-5711).

JOHN FRANCIS—Recent metal sculptures; through 3/14. 49th Parallel, 420 W. Broadway (925-8349).

GIUSEPPE GALLO—Six large-scale paintings that combine delicate figurative imagery and abstract elements and sculpture cast in silver and bronze; 2/29–3/28. Sperone Westwater, 142 Greene St. (431-3685).

GARANCE—New paintings and India ink drawings; through 3/14. Humphrey, 594 Broadway (226-5360).

DINA GHEN—Recent abstract sculpture made with resin, plastic, and urethane foam; through 2/29. LedisFlam, 584 Broadway (925-2806).

MAURO GIUFFRIDA/THEODORE SVENNINGSEN—Recent paintings by both; through 3/4. Sermas, 19 Greene St. (431-5743).

STEPHEN HALE—Figurative drawings based on photographs; through 3/18. Bridgewater Lustberg, 529 Broadway (941-6355).

GOVERT HEIKOOP—Wall sculptures in painted wood; through 2/29. M-13, 72 Greene St. (925-3007).

ALISON HILDRETH—Paintings that refer to nature; through 3/21. Condeso/Lawler, 76 Greene St. (219-1283).

GEORGE HORNER—Two-dimensional works made with silly putty and incorporating words and images from "low" culture; through 3/7. Arena, 128 Wooster St. (226-1420).

DAVID JEFFREY—Abstract drawings and paintings from the past four years, executed in crushed and pulverized charcoal and acrylic resins; through 3/21. Jamison Thomas, 588 Broadway (925-1055).

SCOTT KAHN/LAURA SCHECHTER—Paintings of mysterious landscapes/Still-life paintings. Through 3/12. Perlow, 560 Broadway (941-1220).

RICHARD KALINA—New paintings; through 3/28. Brown, 23 Watts St. (219-1060).

ELLSWORTH KELLY—Four "Angle" works from 1964–66, each of which comprises two connected panels set at a ninety-degree angle, with one panel placed upright and the other on the floor; through 3/28. Cooper, 155 Wooster St. (674-0766).

ROBERT KIPPUR—Expressionistic figure paintings that depict nightmarish and erotic scenes; through 3/14. C & A, 96 Spring St. (431-8664).

KOMAR & MELAMID—Recent multi-media "Searstyle" installations and paintings and related works based on the Psalms; through 3/28. Feldman, 31 Mercer St. (226-3232).

THOMAS KOVACHEVICH—New works; through 2/29. Marcus, 578 Broadway (226-3200).

CARTER KUSTERA—A multi-media installation that investigates the family as a dysfunctioning unit; through 3/28. Baer, 476 Broome St. (431-4774).

ROBERT KUSZEK—New abstract paintings and mixed-media works; through 3/14. Rosenberg, 115 Wooster St. (431-4838).

CLIFFORD LAND/DUANE STAPP—Paintings that depict billboard-like imagery/Conceptual works. Through 2/29. Stendhal, 622–626 Broadway (505-1201).

SEAN LANDERS—New works that document his daily existence, including drawings of art world characters, a monthly calendar for 1991, letters to his student loan agency, and nineteen clay heads; through 3/14. Rosen, 130 Prince St. (941-0203).

GARY LANG—Abstract paintings from the past two years; through 3/21. Klein, 594 Broadway (431-1980).

DAVID LASRY/DENISE MARIKA—Abstract paintings influenced by the geometry and technique of Renaissance painting/Conceptual works that combine constructions of industrial materials with home-made uncut video projections. Through 3/7. Roger, 136 Prince St. (966-4017).

ALFRED LESLIE—Fourteen drawings executed between 1965–68; through 3/28. Flynn, 113 Crosby St. (966-0426).

ROY LICHTENSTEIN—Paintings from his "Interiors" series; through 2/28. Castelli, 420 W. Broadway and 65 Thompson St. (431-5160).

CHARLES LONG—New sculptures that incorporate objects of little value, such as popcorn and lumps of clay; through 2/29. Koury, 89 Greene St. (334-5155).

RICHARD LONG/JAMES TURRELL—A sculpture titled "White Line"/A large-scale drawing of the site plan for the Roden Crater Project. Through 2/28. SteinGladstone, 99 Wooster St. (925-7474).

MILA MACEK—Recent abstract paintings; through 3/7. Ala, 560 Broadway (941-1990).

CHRIS MARTIN—Recent paintings; 2/29–3/28. Good, 532 Broadway (941-8066).

ALLIE MCGHEE—Recent abstract paintings; through 3/7. Kelly, 591 Broadway (226-1660).

HUGH MESIBOV—Prints, paintings, and drawings from the 1930s and 1940s, including rare carborundum prints; through 3/28. Sragow, 67–73 Spring St. (219-1793).

PIETER LAURENS MOLL—Photosculptures from the 1970s to the present; through 3/14. Louver, 130 Prince St. (925-9205).

GAYIL NALLS—Sculptures, video, and works on paper; through 3/14. Staib, 8 Greene St. (941-5977).

BARNETT NEWMAN—His sculpture, "Zim Zum II," conceived by the artist in 1969 and fabricated after his death in 1970; through 3/14. Gagosian, 136 Wooster St. (228-2828).

HERMANN NITSCH—Drawings and paintings; through 2/29. Nolan, 560 Broadway (925-6190).

DENNIS OPPENHEIM—New works; through 3/14. Blum Helman Warehouse, 80 Greene St. (226-8770).

CARL OSTENDARP—Recent works on paper; through 2/29. Theodore, 580 Broadway (274-8260).

MAURIZIO PELLEGRIN—Recent assemblages of objects from popular culture; through 3/21. Shainman, 560 Broadway (966-3866).

JUDY PFAFF/URSULA VON RYDINGSVARD—A collaborative installation; through 3/21. The Cultural Space, 336 Canal St. (966-6988).

JACK PIERSON—Drawings about compulsiveness and love, sculptures constructed from urban ephemera, and photographs of the seedier side of Los Angeles; through 2/29. Cugliani, 40 Wooster St. (966-9006).

DENNIS POTTER—New works; through 3/14. Van Eck, 420 W. Broadway (219-0717).

LUCIO POZZI—Recent paintings from his "Rag Rugs" series; through 2/28. Penine Hart, 152 Wooster St. (982-0194).

TIM PRENTICE—Kinetic "whirligig" sculptures; through 3/7. Davidson, 415 W. Broadway (925-5300).

SUSAN RODGERS—Recent welded steel sculptures; through 3/10. Haller, 415 W. Broadway (219-2500).

KAREN ROTH—Paintings based on the textures and colors of disintegrating building facades; through 3/31. Weiss, 68 Laight St. (925-7313), Thu.–Sat. 12–6.

MICHAEL ST. JOHN/DAVID SHAW—Paintings of cartoon characters in expressions of extreme reaction/New works. Through 2/29. Berland Hall, 579 Broadway (274-9580).

SALVATORE SCARPITTA—Early works, through 2/29, at Castelli, 578 Broadway (941-9855); works from the past year, through 3/28, at Nosei, 100 Prince St. (431-9253).

PETER SCHUYFF—Recent drawings; through 3/7. Sperone Westwater, 121 Greene St. (431-3685).

SEAN SCULLY—Recent woodcuts; through 3/11. Auchincloss, 558 Broadway (966-7753).

ARTHUR SIMMS—Sculptures that are a synthesis of Jamaican and American culture, constructed from wood, hemp, and found objects; through 3/21. Briet, 558 Broadway (334-0433).

HUNT SLONEM—Paintings of exotic birds in ambiguous exterior/interior space; through 3/7. Helander, 415 W. Broadway (966-9797).

DAVID R. SMYTH—Paintings on lead that incorporate collage and found objects; through 2/29. Morrison, 59 Thompson St. (274-9059).

ANDREW SPENCE/LUDWIG MIES VAN DER ROHE—Geometric abstract paintings based on shapes from the artist's environment such as stereo speakers, buildings, or a bank's automated cash machine; through 2/29/Drawings from the mid-1930s to the early 1950s, of architectural projects and designs for furniture; through 3/7. Protetch, 560 Broadway (966-5454).

TIBOUCHI—Textured paintings that investigate the expressive power of the sign; through 3/4. Dannenberg, 484 Broome St. (219-0140).

MARY ANN UNGER—Large-scale figurative sculptures in Hydrocal over welded steel armatures; 2/27–4/4. Klarfeld Perry, 472 Broome St. (941-0303).

BOAZ VAADIA—Figurative sculptures in bluestone and slate; through 2/29. Harris, 383 W. Broadway (431-3600).

ANDREA VIZZINI—Paintings that are copies of works by Caravaggio, da Vinci, Picasso, Poussin, and others, over which the artist superimposes iron bars, stretchers, and colored fabric; through 3/5. Walls, 156 Wooster St. (982-9800).

THEODORE WADDELL—Paintings that incorporate images of the artist's life in Montana; through 3/21. Steinbaum, 132 Greene St. (431-4224).

MERRILL WAGNER—Abstract paintings on rolled stainless steel; through 2/29. Stark, 594 Broadway (925-4484).

IAN WALLACE—New works; through 2/29. Klagsbrun, 51 Greene St. (925-5157).

ROBERT WILSON—Twenty-six drawings in charcoal, conte crayon, and crayon on paper; through 2/29. Cooper, 149 Wooster St. (674-0766).

Other

FABIENNE ABRECHT/CORNELIA COTTIATI—Works on paper and canvas depicting images of Madonna/Works on paper that allude to science. Through 3/21. Swiss Institute, 35 W. 67th St. (496-1759).

MICHAEL ANDREWS/LINDSAY WALT—A survey of figure and landscape paintings by this British artist/A window installation. Through 3/14. Grey Gallery, 33 Washington Place (998-6780), Tue., Thu., Fri. 11–6:30, Sat. 11–5.

SANDY GELLIS—Ecological projects; through 3/14. The Gallery, 30 Bond St. (505-9668).

CATALINA PARRA—Installations and works on paper from the past ten years that deal with contemporary political, economic, and social issues; through 4/4. Lehman College, 250 Bedford Park Blvd. West, Bronx (960-8211).

GROUP SHOWS

Madison Avenue and Vicinity

CHINA INSTITUTE—125 E. 65th St. (744-8181). "The Treasures of the Last Emperor: Selections from the Palace Museum, Beijing"; through 3/7.

CDS—76 E. 79th St. (772-9555). Works by gallery artists, including Ajay, De Staebler, Motherwell, Porter, Walker, others; through 3/1.

GOETHE HOUSE—1014 Fifth Ave. (439-8700). "Schrittwechsel-Change of Gait," with works by Bekker, Gabriel, Kruger, Manigk, Rathke, Zylla, others; through 2/29.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). Color prints by American artists, from 1890–1960; 2/29–4/11.

KOUROS—23 E. 73rd St. (288-5888). Paintings and works on paper by Ducrot, Eveleigh, Warren; through 2/29.

MARYMOUNT MANHATTAN—221 E. 71st St. (517-0475). Works honoring Black History Month 1992, by Ikeda, Mbugua, Tomba; through 2/29.

MUNROE—9 E. 84th St. (226-0040). Drawings by Amenoff, Bocanegra, Cauley, Dworkin, Kelly, Horvath, Nakagawa; through 3/21.

RALPH—43 E. 78th St. (288-5222). Drawings by Ackling, De Kooning, Chillida, Hesse, Pollock, Rotterdam, Walker, Wilmarth; through 3/7.

SPANIERMAN—50 E. 78th St. (879-7085). "In Praise of Women: Images of Leisure and Independence," with works by Benson, Cassatt, Chase, Davies, Weir, others; "The Eight and Their Circle," with works by Bellows, Glackens, Henri, Marsh, Sloan, others; through 3/28.

VANDERWOUDE TANANBAUM—24 E. 81st St. (879-8200). Intimately-scaled sculpture by by Archipenko, Flannagan, Moore, Nadelman, Picasso, Saint Gaudens, Storrs, others; 2/27–4/18.

WENDER—3 E. 80th St. (734-3460). Chinese calligraphy from the 18th to the 20th centuries; through 3/7.

57th Street Area

ACA—41 E. 57th St. (644-8300). Works on paper by Degas, Dove, Hopper, Levine, Marsh, Rivers, others; through 3/7.

ADLER—41 E. 57th St. (308-0511). Drawings, books, periodicals, and ceramics by Italian Futurists, in collaboration with Ex Libris, New York; through 4/5.

BARON/BOISANTÉ—50 W. 57th St. (581-9191). Works by Anderson, Dinter, Polke, Wells; through 2/28.

HAIME—41 E. 57th St. (888-3550). Sculpture in bronze, granite, steel, and stone, by Mutal, Van Alstine, Vari; through 2/29.

JANIS—110 W. 57th St. (586-0110). Sculpture by Arp, Chillida, Giacometti, Klein; through 2/29.

MIDTOWN PAYSON—745 Fifth Ave. (7858-1900). "The Midtown Flower Show," with paintings, sculpture, and photography by Bates, Davis, Fish, Hockney, Juarez, Katz, Kushner, Mapplethorpe, Norvell, Rosenquist, Zakanitch, others; through 3/7.

PAINEWEBBER—1285 Ave. of the Americas (713-2885). "Ancient Faces: The Mask in Modern Mexico"; through 4/3.

SACKS—50 W. 57th St. (333-7755). Paintings by women artists of the 1920s, 1930s, and 1940s, including Abercrombie, Corcos, Drayton, Gurr, Ford, MacLeod, Zorach, others; through 2/29.

ST. ETIENNE—24 W. 57th St. (254-6734). "Scandal, Outrage, and Censorship: Controversy in Modern Art," with works by Beckmann, Dix, Heartfield, Pechstein, Nolde, Schiele, Serrano, Wojnarowicz, others; through 3/7.

TILTON—24 W. 57th St. (247-7480). Interpretations of Ikebana, the traditional Japanese art of flower arranging, by Andriesse, Blair, Copers, Furukawa, Howland, Kawana, Kustera, Moffet, Tuttle; through 2/29.

WASHBURN—41 E. 57th St. (753-0546). "Plane Truths," with works by Bolotowsky, Diller, Holtzman, Hyde, Mason, McLaughlin, Reinhardt, Stout; through 3/28.

SoHo and TriBeCa

A/C PROJECT ROOM—580 Broadway (226-7271). "The Fetish of Knowledge," with works by Cohen, Graham, Piper, Spector, Silas, others; 2/26–3/25.

ALTERNATIVE MUSEUM—594 Broadway (966-4444). Works by Diggs, Knecht, Sances; through 4/18.

ARTISTS SPACE—223 W. Broadway (226-3970). "Japan: Outside/Inside/Inbetween," with works between Alvarez and Colker, Callas, Goss, Hill, Steina and Vasulka, Velez, Viola; "Main Gallery: Jared Fitzgerald, Nickzad Nodjoumi, Gilda Pervin, Kendall Shaw"; "AIDS Forum: Robert Borda Paintings"; through 3/14.

AUCHINCLOSS—558 Broadway (966-7753). Abstract paintings by Haynes, Millei, Polke; through 3/11.

B4A—510 Broadway (925-9735), Wed.–Sat. 12–5:30. "JFK: Myth and Denial," with works by Burson, Heilmann, Georges, Howard, Moskowitz, Rifka, Williams, others; through 3/3.

BEITZEL—102 Prince St. (219-2863). "Allusion," with works by Brodsky, Cheng, Garet, Green, Newman, Pijoan, Reice, Silver, Nazarewycz, Wiener; through 3/14.

BLONDIES—72 Thompson St. (431-8601), Tue.–Sat. 2–6. Works by Burns, Castlelove, Hoffman; through 3/14.

BROMM—90 W. Broadway (732-6196). Works by Barry, Bidlo, Castoro, Nesterova, Mapplethorpe, Warhol, Wojnarowicz; through 2/29.

BURGIN—130 Prince St. (941-6435). Works by Graham, Levine, Welling; through 3/21.

CASTELLI—578 Broadway (941-9855). "35th Anniversary Exhibition"; early works by Sal Scarpitta; through 2/29.

COUPE DE GRACE—579 Broadway (431-5799). Works by women who use words or text in their work, including Holzer, Kruger, Rosen, others; through 3/21.

DONAHUE—560 Broadway (226-1111). "The Rëtangled Bank," with works by Anker, Chin, Connor, Cyphers, Joelson, Knowlton, Lin, Polke, Sheehan, Simons, Urban, Winter; through 3/21.

FRANKLIN FURNACE—112 Franklin St. (925-4671). "Good Revolution," an exhibition of books from Franklin Furnace's international book archive, selected by Richard Prince; through 5/29.

GORNEY—100 Greene St. (966-4480). Paintings by Murray, Newman, Ostendarp; through 2/29.

GRANARY BOOKS—568 Broadway (226-5462). Sculpture, video, and photographic books by Armstrong, Greenaway, Phillips, Snow, Velez, others; through 3/14.

HEARN—39 Wooster St. (941-7055). Works by Bernard, Lum, Wallace; through 3/21.

HENRY STREET SETTLEMENT—466 Grand St. (598-0400). "Childhood: Imitation and Perception," with works by Borsuk, Broadbent, Croak, Dodd, Huang, Pozzi, Rose, others; through 3/29.

KASMIN—580 Broadway (219-3219). Watercolors and drawings for a railway in Africa that was never built; 2/25–3/31. Kasmin, 580 Broadway (219-3219).

KATZEN—475 Broome St. (966-4469). Recent works by gallery artists; through 3/14.

LUHRING AUGUSTINE—130 Prince St. (219-9600). Works by Forg, Gonzalez-Torres, Kilimnik, Kippenberger, Nares, Oehlen, Prina, Wool; through 3/14.

PEARL—420 W. Broadway (966-5506). Works from the 1930s through the 1950s by members of the American Abstract Artists organization, including Bolotowsky, Diller, Ferren, Gallatin, Pereira, von Wiegand, Xceron, others; through 2/29.

PLUMB—81 Greene St. (219-2007). "The Last Show," with works by Botts, Fowler, Georges, Hacker, Oppenheim, Serrano; through 2/29.

PRETTO—103 Sullivan St. (431-3041). Paintings by Drasher, Martinelli, Simons; 2/28–3/21.

RUBIN SPANGLE—395 W. Broadway (226-2161). Sculpture by Andre, Artschwager, Gober, Gonzalez-Torres, Horn, Judd, Shapiro, Therrien, Winsor, from 1967 to 1992; through 3/14.

SHAPOLSKY—99 Spring St. (334-9755). "In the Tradition: Part I," with abstract paintings and sculpture by Gibian, Hunt, Kurahara, Overstreet, Manning, Weld, others; through 3/14.

SNYDER—588 Broadway (941-6860). Geometric abstract paintings by Cavallo, Ferren, Holty, Meierhans, Rosenborg, Shaw, Von Wicht; through 3/21.

THE DRAWING CENTER—35 Wooster St. (219-2166). "Darkness Visible," with works by Beyer, Burns, Coe, Panter, Pitt, Wailgum, Williams; 2/26–4/1.

THORP—103 Prince St. (431-6880). Paintings by Doyle, Hawkins, Young; 2/29–3/28.

303—89 Greene St. (966-5605). "One Leading to Another," a collaborative work-in-progress by Tiravanija and Zittel, Ruppersberg and Watson, Pensato and Gober, Oppenheim and Nadin, Reynolds; through 3/14.

TRIBECA 148—148 Duane St. (219-9213), Thu.–Sun. 12–6. "Urban Alchemy," with works by Bastidas, Eustace, Jacobson, Mason, Palaia, Parker, others; through 3/7.

WOOSTER GARDENS—40 Wooster St. (941-6210). "Healing," with works by Drozdik, Faust, Ireland, Moffet, Shaw, Gonzalez Torres, Warren, others; 2/29–4/25.

Other

80 WASHINGTON SQUARE EAST—New York University, 80 Washington Square East (998-5747). "16th Annual Small Works Exhibition," curated by Arnold Glimcher; through 3/13.

ILLUSTRATION—150 First Ave. (228-4150). "Body Evidence," with works by Altamura, Brown, Flynt, Golden, Schreck; 2/28–3/22.

P.S. 122—150 First Ave. (228-4150). "Body Evidence," with works by Altamura, Brown, Flynt, Golden, Schreck; 2/27–3/22.

STOREFRONT FOR ART & ARCHITECTURE—97 Kenmare St. (431-5795)."Unprojected Habit," with works by Cathcart, Fantauzzi, Van Elslander; through 3/14.

PHOTOGRAPHY

ARMAND AGRESTI—Color and black-and-white photographs that depict what it was like to grow up in Queens during the 1950s and 1960s; through 3/14. Borden, 560 Broadway (431-0166).

BARBARA ALPER/SUSAN KAPROV—Photographs of the Gulf War interspersed with portraits of people taken over the past ten years/Compositions in which images of nature are superimposed over images of technology. Through 3/7. Neikrug, 224 E. 68th St. (288-7741), Fri. and Sat. 1–6.

EDOUARD DENIS BALDUS/SUZANNE OPTON—Salt prints from 1855–56 depicting the French rail line linking Boulogne and Paris and the 1856 floods at Lyon and Avignon/Photographs of the Oakland-Berkeley hills following the fire last October. Through 3/28. Lowinsky, 575 Broadway (226-5440).

BILL BARRETTE—Photographic constructions; through 3/14. Fiction/nonfiction, 21 Mercer St. (941-8611).

BAUM—588 Broadway (219-9854). "Voyeurism," with works by Brassai, Burroughs, Calle, Charlesworth, Cowin, Frailey, Goldin, Michals, Schlesinger, Weegee, others; through 3/14.

ILSE BING—Photographs taken in Frankfurt in the late 1920s, and in Paris and New York in the 1930s; through 2/29. Houk Friedman, 1094 Madison Ave. (628-5300).

MANUEL ALVAREZ BRAVO/STEPHEN BRIGIDI—Platinum and palladium prints from 1930 to 1990/Photographs of the frescoes of angels on the walls of Pompeii with accompanying text by Robert Bly; 3/3–4/11. Witkin, 415 W. Broadway (925-5510).

LYNN BUTLER—Photographs of Sleepy Hollow taken on horseback and of Coney Island's boardwalk and amusement park; 3/3–28. Nikon House, 620 Fifth Ave. (586-3909).

YANN CHARBONNIER—Black-and-white photographs that explore the relationship between human beings and animals in the wild; through 2/29. Cade, 1045 Madison Ave. (734-3670).

WILLIAM CHRISTENBERRY/VICTOR SCHRAGER—Photographs of buildings in Alabama and sculptures that are literal interpretations of buildings/Still-life compositions, portraits, and landscapes on platinum paper; 2/27–3/28. Pace/MacGill, 32 E. 57th St. (759-7999).

DAVID DORAN/JANET KERR—Photographs of landscapes in California and New Hampshire/Hand-colored photographs of the landscape near her home in the Dordogne Valley in France; 2/27–3/27. Camera Club of New York, 853 Broadway (260-7077), Mon.–Fri. 1–5.

ELLIOTT ERWITT—Black-and-white photographs from the 1950s and 1960s; through 3/7. Danziger, 415 W. Broadway (226-0056).

DONNA FERRATO—Photographs that investigate domestic violence in America; 2/20–4/11. Aperture, 20 E. 23rd St. (505-5555).

HUNTER COLLEGE—68th St. and Lexington Ave. (772-4991), Mon.–Fri. 1–6. "Uncommon Images," with early photographs of medieval monuments; through 3/20.

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. Through 4/10: "A Moment Before: Jews in the Soviet Union, Photographs by Frederic Brenner." Through 4/10: "About Face: Photographic Portraits from the Permanent Collection, 1900–1991."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. "Motion and Document, Sequence and Time: Eadweard Muybridge and Contemporary American Photography"; through 4/26.

KENRO IZU—Large format platinum photographs of ancient stone monuments in Egypt, Mexico, England, Scotland, Japan, Chile, and France; through 2/29. Greenberg, 120 Wooster St. (334-0010).

RAY METZKER/WILLIAM EGGLESTON—Recent black-and-white landscapes taken in southern France during the autumn of 1989/Color photographs from 1967–72 that reveal the quirky and the ironic in the traditional southern landscape. Through 4/4. Miller, 138 Spring St. (226-1220).

RICE—325 W. 11th St. (366-6660). "Spiritual Travels, Part II," with works by Goldsmith, Goertz, Jorgensen, Woodruff & Brown, Zucker; through 3/8.

HIROSHI SUGIMOTO—Seascapes all over the world photographed during the day and at night; through 3/7. Sonnabend, 420 W. Broadway (966-6160).

DEBORAH TURBEVILLE—Portraits of women in their environments in Guatemala and Mexico; through 3/7. Staley-Wise, 560 Broadway (966-6223).

NEIL WINOKUR—Cibachrome photographs of formal canine portraits; through 3/7. Toll, 146 Greene St. (431-1788).

JEFFREY A. WOLIN/ELISE MITCHELL SANFORD—Black-and-white photographs of people living in public housing in Bloomington, Indiana/Photographs of women over fifty years old portraying famous men and women. Through 3/7. Opsis, 561 Broadway (966-8881), Sat. 12–5.

BRIAN WOOD—Photographs with ink drawings on mylar that juxtapose images from science and nature; through 3/14. Lieberman & Saul, 155 Springs St. (431-0747).

PERFORMANCE

LA MAMA—74A E. 4th St. (254-6468). Through 3/1, Wed.–Sun. at 8: The Talking Band in "Fern and Rose" and "A Perfect Life." $10–$12. Through 3/8, Wed.–Sun. at 7:30: John Kelly in "Akin." $12–$15.

P.S. 122—150 First Ave. (477-5288). Through 3/1, Tue. and Wed. at 8, Thu.–Sun. at 9: "Eric Bogosian: Notes from the Underground." $15. 2/27–3/1 at 8: Jeannie Hutchins in "Do Not Use If More Salt Than Tears." $10.

THE KITCHEN—512 W. 19th St. (255-5793). 2/26, 2/28, 3/1, 3/4, 3/6, 3/8 at 8:30: Diamanda Galas in "Vena Cava." $15.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Thu., Sat.–Sun. 10 a.m.–5, Tue. and Fri. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 8/2: "Dale Chihuly's 'Niijima Floats.' " Through 4/19: "African Improvisation: Textiles from The Indianapolis Museum of Art." Through 4/19: "Site-Specific Installation by Sam Gilliam." Through 9/30: "Robert Kushner's Changing 'Seasons.' "

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 3/1: "Birds in Art."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6 (Fri. until 8), Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 3/15: "Motifs and Meanings in Asian Art: Selections from the Mr. and Mrs. John D. Rockefeller 3rd Collection."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 5/10: "Zarina: House With Four Walls."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Through 5/3: "Grand Lobby Installation: The New Merengue." Through 12/13/92: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 6/21: "Joseph Beuys: Arena, 1970–72." Through 5/31: "Brice Marden—Cold Mountain." 393 W. Broadway, Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." 141 Wooster St., Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in spring of 1992.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 8/18/92: "Selections from the Jewish Museum's Collection." Through 2/18/92: "The Sigmund Freud Antiquities: Fragments from a Buried Past."

KATONAH MUSEUM OF ART—Route 22 at Jay St., Katonah, N.Y. (914-232-9555). Tue., Thu., Fri., Sun. 12–5, Wed. 12–8, Sat. 10 a.m.–5. Free. Through 4/12: "Designing Utopia: The Art of William Morris and His Circle." 3/1–4/19: "Jacob Lawrence: The Early Decades, 1935–1950."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. Through 3/22: "John Singer Sargent's Alpine Sketchbook: A Young Artist's Perspective." Through 8/30/92: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 6/28/92: "The Samuel Eilenberg Collection of Indian and Southeast Asian Sculpture." Through 3/15: "French Architectural and Ornament Drawings of the 19th Century." Through 9/13: "Royal Art of Benin from the Perls Collection: Treasures from an African Kingdom." Through 5/17: "American Rococo, 1750–1775: Elegance in Ornament." Through 5/3: "Barbizon." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $5. Through 4/26: "17th-Century Dutch Drawings from The Maida and George Abrams Collection." Through 4/26: "17th-Century Book Production in the Low Countries." Through 4/26: "Selections from the Permanent Collections."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. Through 3/1: "Patterns of Prestige: The Development and Influence of the Saltillo Sarape." Through 3/10: "Santos de Palo: The Household Saints of Puerto Rico."

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0581). Tue.–Sun. 11 a.m.–6. $3.50; students, seniors, and children $2.50. Through 5/10: "The Edge of Light: Rudie Berkhout, Sam Moree, Dan Schweitzer, and Doris Vila."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students and seniors $4; Thu. 5–9 pay what you wish. Through 3/24: "Richard Serra: Afangar Icelandic Series." Through 3/24: "For 25 Years: Gemini G.E.L." Through 3/29: "Lighting from the Sixties and Seventies." Through 4/7: "Gay Block: Rescuers of the Holocaust." Through 3/23: "Frank Gehry: New Furniture Prototypes." Through 4/7: "The William S. Paley Collection." Through 5/5: "Allegories of Modernism: Contemporary Drawing."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $4; students and seniors $2 Through 7/93: "Broadway! 125 Years of Musical Theater." Through 5/17: "Remember the Children: Daniel's Story."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5 (free Tue. 5–8). $2.50, seniors and students $2. Through 3/12: "Hallowed Haunts: The Drawings and Watercolors of Charles Addams." Through 3/12: "Samuel F. D. Morse: A Bicentennial Tribute to the National Academy's Founder."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 4/19: "1 + 1 + 1: Works by Alfredo Jaar." Through 2/28: "The Big Nothing ou le Presque Rien." Through 4/19: "My Spirit: Works by Jeffry Mitchell."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 9/23/92: "Markers of Change: Documents of American History." Through 4/5: "While They Fought: The Home Front in New York City."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 2/22: "King Arthur: Looking at the Legend." Through 3/7: "Edna St. Vincent Millay." Through 5/2: "Recent Acquisitions: Photography." **New York Library for the Performing Arts**, 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 4/25: "Fool's Fire by Julie Taymor."

OLD MERCHANT'S HOUSE—29 E. 4th Street (777-1089). Sun. 1–4. $3. New York's only family home preserved intact from the 19th century. Home to Seabury Tredwell and family from 1835 to 1933, the house reflects the lifestyle of a typical New York City upper-middle-class family of the last century.

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 4/12: "Ik-Joong Kang: 3 x 3." Through 3/29: "Art Beyond Sight." Through 4/12: "Sarah Charlesworth: Special Project." Through 4/12: "Focus on the Figure: Paintings by Henrietta Mantooth and Willy Lenski."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $3; seniors $1.50, children $1. Through 3/1: "1990–1991 Artists in Residence: Ada Pilar Cruz, Leonardo Drew, Eve Sandler." Through 6/7/92: "Africa and the Diaspora: Selections from the Permanent Collection."

WAVE HILL—675 W. 252 St., Bronx (549-3200). Daily 10 a.m.–5:30, Wed. till dusk, Sun. till 7. Through 3/1: "Abstracting the Landscape: The Artistry of Landscape Architect A.E. Bye."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Calder's Circus." . . . Through 3/1: "Alexis Smith." Through 3/15: "Variations on Themes: Recent Print Acquisitions." Through 4/19: "William Wegman." Through 5/10: "Terry Winters." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 4/18: "Alison Saar: Slow Boat." Through 6/20: "Judith Shea: Monuments and Statues." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 3/18: "American Masters: Six Artists from the Permanent Collection." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 5/1: "The Stieglitz Circle."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 2/27 at 10 a.m.: "Contemporary Art." On view from 2/22.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 2/27 at 2: "Modern & Contemporary Paintings, Drawings, and Sculpture." On view from 2/22.

DOYLE—175 E. 87th St. (427-2730). Next auction on 3/4.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 2/26 at 2: "Impressionist, Modern, and Contemporary Paintings." On view from 2/20. 2/28 at 10:15 a.m. and 2: "Sotheby's Arcade Auctions: Modern and Contemporary Paintings." On view from 2/22. 2/29 at 10:15 a.m. and 2: "Baseball Cards and Sports Memorabilia." On view from 2/22.

SWANN—104 E. 25th St. (254-4710). 2/27 at 10:30 a.m.: "Autographs." On view from 2/22.

MUSIC AND DANCE

COMPILED BY STEPHEN DUBNER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, February 26

DIRE STRAITS—Rock. Madison Square Garden at 7:30. $25, $35.

YOUNG SYMPHONIC ENSEMBLE of the Children's Orchestra Society, Michael Dadap conductor; with flutist Eugenia Zukerman, harpist Yolanda Kondonassis. Grieg's Suite for Strings; Mozart's Concerto for Flute and Harp, KV 299; Torke's *Ecstatic Orange Pas de Deux,* featuring Heather Watts and Jock Soto (principal dancers of the New York City Ballet), choreography by Peter Martins; Dvorak's Suite for Orchestra, Op. 39. Alice Tully Hall at 8. $15–$35; $80 includes post-concert reception.

CYNTHIA PHELPS, violist; with pianist Kirsten Taylor. Schubert's Sonata in A Minor, "Arpeggione"; Britten's *Lachrymae;* Alan Shulman's Theme and Variations for Viola and Piano; Hindemith's Sonata No. 4, Op. 11. Weill Recital Hall at 8. $10.

NEW YORK NEW MUSIC ENSEMBLE, Robert Black conductor. Hindemith's Quartet for Clarinet, Violin, Cello, and Piano; Davies's *Hymnos* for Clarinet and Piano; Tower's *Platinum Spirals;* Rand Steiger's *Thirteen Loops* for Solo Flute and Live Electronics; Carter's *Enchanted Preludes* for Flute and Cello. Merkin Concert Hall at 8. $12.

NICHOLAS GOLUSES, guitarist; with the American String Quartet. Bach's Sonata No. 2 in A Minor, BWV 1003/964; Bach's Sonata No. 3 in C, BWV 1005; Giampaolo Bracali's Sonata for Guitar (world premiere); Bracali's Quintetto. 92nd Street Y at 8. $15.

ASCENSION MUSIC CHORUS, Dennis Keene conductor; featuring soprano Carolyn Braden, mezzo-soprano Jennifer Lane, tenor Charles Walker, baritone Kevin Deas. Rossini's *Petite Messe Solennelle.* Church of the Ascension, Fifth Ave. and 10th St. (254-8550), at 8. $15.

CHRISTOPHER HERRICK, organist. Works by Widor, Vierne, Shostakovich. Saint Bartholomew's Church, Park Ave. and 50th St. (751-1616), at 8. $10, $15.

IMPOSSIBLE MUSIC—The quintet uses portable compact-disc players as instruments. The Alternative Museum, 594 Broadway, Room 402 (966-4444), at 8. $8.

DIAMANDA GALAS, vocalist. Galas's solo work *Vena Cava.* The Kitchen, 512 W. 19th St. (255-5793), at 8:30. $15.

JUILLIARD STUDENT RECITAL—Music for percussion ensemble. Alice Tully Hall at 1. Free.

BUCKY PIZZARELLI, guitarist. Jazz. Saint Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $3.

Thursday, February 27

VIENNA PHILHARMONIC, Lorin Maazel conductor. Brahms's Symphony No. 3 in F, Op. 90; Strauss's Suite from *Der Rosenkavalier;* Strauss's *Till Eulenspiegels lustige Streiche.* Carnegie Hall at 8. $25–$75.

NEW YORK PHILHARMONIC, Kurt Masur conductor. Strauss's *Metamorphosen;* Beethoven's Symphony No. 3, "Eroica"; Avery Fisher Hall at 8. Sold out. Note (today only): Open rehearsal at 9:45 a.m.; $5.

URSULA OPPENS, pianist; with the Arditti String Quartet. World premieres of piano quintets by Julius Hemphill and Bun-Ching Lam; Carter's Duo for Violin and Piano; Gubaydulina's String Trio; a cello solo by Roger Reynolds (world premiere); Cage's String Quartet. Merkin Concert Hall at 8. $15.

NEW YORK PRO ARTE CHAMBER ORCHESTRA, Raffael Adler conductor. Schubert's Overture in C Minor; Arensky's Variations on a Theme of Tchaikovsky; Haydn's Concerto for Cello and Orchestra; Tchaikovsky's Serenade for Strings. Weill Recital Hall at 8. $15, $20.

MARK SALMAN, pianist. Beethoven's Sonata in A-flat, Op. 26; Liszt's *Harmonies Poetiques et Religieuses;* a work by Alkan; others. Marymount Manhattan Theatre, 221 E. 71st St. (203-322-1292), at 8. $12.

RICHARD HERVIG and **LAWRENCE WIDDOES,** composers. Flutist Margaret Lancaster, clarinetist Denise Hoff, violist Karen Dreyfuss, others. Hervig's Sonata No. 2 for Clarinet and Piano, and *Off Center;* Widdoes's *Gnome* and *Night, Trees.* Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 8. $8.

JOANNE POLK, pianist. Works of Bach, Liszt, Ginastera, Ruth Schonthal. Steinway Hall, 109 W. 57th St. (246-1100), at 6:30. Free; reserve.

BARGEMUSIC—Violinist Ik-Hwan Bae, hornist David Jolley, pianist David Oei. Gliere's Nocturne for Horn and Piano; Skryabin's Romance for Horn and Piano; Harbison's Trio; Brahms's Trio in E-flat, Op. 40. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, February 28

CORNELL CHORALE AND SYMPHONY ORCHESTRA, Thomas A. Sokol and Edward Murray conductors. All-Mozart program: Missa Longa in C, K. 262; "Benedictus sit Deus," K. 117; Symphony in C, "Il re Pastore," K. 208/102; Church Sonata in C, K. 263; Dixit et Magnificat, K. 193. Alice Tully Hall at 8. $10–$15.

NEW YORK PHILHARMONIC—See 2/27. Today at 11 a.m.; $35–$40. Pre-concert lecture at 9:30 a.m.; $10. Pre-concert Mozart recital at 10 a.m.; free for ticketholders.

VIENNA PHILHARMONIC, Lorin Maazel conductor. Mozart's Symphony No. 40 in G Minor, K. 550; Mahler's Symphony No. 5 in C-sharp Minor. Carnegie Hall at 8. Sold out.

JAMES BROWN, vocalist. Soul. The Paramount at 8. $35, $50.

PATRICIA McCARTY, violist/**ELLEN WECKLER,** pianist. Hummel's Sonata No. 3, Op. 5; R. Clarke's Sonata; Hawkins's *Urizen* (N.Y. premiere); Bernstein/Rosen's *Maria, A West Side Story Paraphrase* (N.Y. premiere); Brahms's Sonata No. 2 in E-flat, Op. 120. Weill Recital Hall at 8. $12.

AMERICAN JAZZ ORCHESTRA—Works by Bill Challis, Eddie Sauter, Gil Evans. Cooper Union's Great Hall, Third Ave. and 7th St. (353-4195), at 8. $20.

BILL COLE, reed player; with percussionist Warren Smith and tuba player Joe Daley. St. Mark's Church, Second Ave. and 10th St. (529-2318), at 8. $10.

MANHATTAN SCHOOL OF MUSIC SYMPHONY, David Gilbert conductor; featuring pianist Eduard Laurel. Beethoven's "Leonore" Overture No. 3; Del Tredici's *Illustrated Alice;* Debussy's *La Mer;* Schoenberg's Piano Concerto. Borden Auditorium, MSM, Broadway and 122nd St. (749-2802), at 8. Free.

DIAMANDA GALAS—See 2/26.

BROOKLYN PHILHARMONIC ORCHESTRA, Heinz Holliger conductor and pianist. Liszt's *Nuages Gris* and *Unstern;* Holliger's Two Liszt Transcriptions for Orchestra (U.S. premiere); Berg's Violin Concerto; Beethoven's Symphony No. 1. BAM Opera House, Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8. $12–$25.

Saturday, February 29

"ROSSINI BICENTENNIAL BIRTHDAY GALA"—Soprano June Anderson, mezzo-sopranos Marilyn Horne and Frederica von Stade, tenors Rockwell Blake and Chris Merritt, baritone Thomas Hampson, bass Samuel Ramey, others; with the Orchestra of St. Luke's and the Concert Chorale of New York, Roger Norrington conductor. All-Rossini program: Excerpts from *Stabat Mater; Petite Messe Solennelle; La Cenerentola; Il Barbiere di Siviglia; L'Italiana in Algeri; Armida; Zelmira; Bianca e Falliero; Il Viaggio a Reims;* others. Avery Fisher Hall at 3. $65–$185. Note (today only): Marilyn Horne performs songs by Rossini. Alice Tully Hall at noon. Free.

NEW YORK PHILHARMONIC—See 2/27. Sold out.

CONTINUUM, Joel Sachs conductor; featuring soprano Cheryl Marshall, mezzo-soprano Nan Hughes, tenor Douglas Perry, pianist Cheryl Seltzer. With the New York Virtuoso Singers, Harold Rosenbaum conductor. All-Leonid Hrabovsky program: *From Japanese Haiku; Concerto Misterioso; When; Fur Elise; Temnere Mortem* (world premiere); *The Omen of Light* (world premiere). Alice Tully Hall at 8. $10, $12.

MENDELSSOHN STRING QUARTET—Violinists Ida Levin and Nicholas Mann, violist Katherine Murdock, cellist Marcy Rosen; with soprano Lucy Shelton. Turina's *La Oracion del Torero;* Tchaikovsky's Quartet No. 2 in F; Ginastera's Quartet No. 3 for Soprano and String Quartet. Merkin Concert Hall at 8. $15.

PHYSICIANS' CHAMBER MUSIC CONCERT—By Mozart: Clarinet Quintet in A, K. 581; Duo in G, K. 423; Divertimento in E-flat, K. 563; others. Weill Recital Hall at 2:30. $15, $18.

TARA HELEN O'CONNOR, flutist. Weill Recital Hall at 8:30. $13.

ARLEEN AUGER, soprano; with pianist Warren Jones. Art songs by Carissimi, Caldara, Pergolesi, Schubert, Paisiello, Mozart, Rossini, Barber, Coward, others. 92nd Street Y at 8. $25.

I CANTORI DI NEW YORK, Mark Shapiro conductor; featuring tenor Thom Baker, organist Linda Sweetman Water. Pinkham's *Saint Mark Passion;* Tuma's *Stabat Mater;* Byrd's *Ave Verum Corpus;* Farrant's *Call to Remembrance.* Grace Church, Broadway and 11th St., (439-4758), at 8. $12.

MUSICIANS FROM MARLBORO—Beethoven's String Quintet in C, Op. 29; Dvorak's Piano Quartet in E-flat, Op. 87; Brahms's String Sextet in G, Op. 36. Washington Irving High School, Irving Pl. and 16th St. (586-4680), at 8. $3.50.

BILL DIXON, trumpeter/**BILL COLE,** reed player. St. Mark's Church, Second Ave. and 10th St. (529-2318), at 8. $10.

BROOKLYN PHILHARMONIC ORCHESTRA—See 2/28.

JULIUS HEMPHILL SEXTET—The all-saxophonist group plays jazz. Snug Harbor Cultural Center, 1000 Richmond Terrace, Staten Island (718-442-2500), at 7 and 9:30. $12.

Sunday, March 1

NEW YORK CHORAL SOCIETY, John Daly Goodwin conductor; with soprano Dana Hanchard, mezzo-soprano Mary Ann Hart, tenor Neil Farrell, bass Kurt-Owen Richards; featuring organist Walter Hilse. Kodaly's Missa Brevis; Britten's *Rejoice in the Lamb;* Vaughan Williams's Mass in G Minor. Alice Tully Hall at 8. $25.

RICHARD STOLTZMAN, clarinetist; with the Tokyo String Quartet, pianist Irma Vallecillo. Brahms's Sonata No. 1 for Clarinet and Piano, Op. 120; Sculthorpe's *Songs of Sea and Sky;* Bernstein's Sonata for Clarinet and Piano; Brahms's Quintet in B Minor for Clarinet and Strings, Op. 115. Avery Fisher Hall at 3. $11–$20.

ALBAN BERG QUARTET—Berg's Quartet No. 3; Janacek's Quartet No. 2, "Intimate Letters"; Berg's *Lyric Suite.* Alice Tully Hall at 2. $22.

"MUSIC AND MORE"—Pianists Israela Margalit and Jerome Lowenthal, clarinetist Stanley Drucker, the Essex String Quartet. All-Brahms program: Variations on a Theme of Schumann for Piano, Op. 9; Variations on a Theme of Haydn for Two Pianos, Op. 56B; Clarinet Quintet in B Minor, Op. 115. Merkin Concert Hall at 3. $15.

PRINCETON BAROQUE ENSEMBLE—With the Pastiche Trio, pianist Phyllis Alpert Lehrer, baritone William Riley. Works of Schumann, Telemann, Bach, Debussy, Ursula Mamlok, Falla, Gershwin/Paul Baker, Ravel, Strauss. Weill Recital Hall at 2. $15, $18.

MIKYUNG KIM, pianist. Works of Brahms, Beethoven, Chopin, Mendelssohn, Skryabin, Liszt. Merkin Concert Hall at 8. $13.

ANGELES STRING QUARTET—Violinists Kathleen Lenski and Roger Wilkie, violist Brian Dembow, cellist Stephen Erdody. Beethoven's String Quartet No. 3 in D, Op. 18; Janacek's String Quartet No. 1, "Kreutzer"; Brahms's String Quartet No. 3 in B-flat, Op. 67. 92nd Street Y at 3. $12.50.

PARTITA CHAMBER ENSEMBLE—Beethoven's Sonata No. 5 in F for Violin and Piano, "Spring," Op. 24; Copland's Sextet for Clarinet, Strings, and Piano; Schumann's *Fantasiestucke* for Cello and Piano, Op. 73; Mozart's Quintet in A, K. 581. Marymount Manhattan Theatre, 221 E. 71st St. (666-0165), at 2. $16.

BILL DIXON, trumpeter; with trumpeter Albert Brooks, drummers J. R. Mitchell and Jary Sojkowski. St. Mark's Church, Second Ave. and 10th St. (529-2318), at 8. $10.

JOEL LARUE SMITH TRIO—Jazz. Saint Peter's Church, Lexington Ave. and 54th St. (935-2200), at 7. $10.

EROICA TRIO—Violinist Adela Pena, cellist Sara Sant'Ambrogio, pianist Erika Nickrenz. Beethoven's Trios in B-flat and E-flat; Mozart's Trio in C, K. 548; Dvorak's *Slavonic Dance* No. 2; Lalo's Trio in C Minor. Temple Shaaray Tefila, 250 E. 79th St. (535-8008), at 3. $10.

ST. GEORGE'S CHORAL SOCIETY AND ORCHESTRA—Elgar's *Banner of Saint George;* works by Parry, Purcell, Hampton, Hoiby, Britten, Byrd, others. St. George's Episcopal Church, 209 E. 16th St. (460-0940), at 4. $10. Free pre-concert organ recital at 3:30.

HOLY TRINITY CHOIR, Jan Harrington conductor. Vierne's Messe Solennelle; works by Mozart, Bizet, Coe, Bach. Church of the Holy Trinity, 316 E. 88th St. (289-4100), at 5:30. $10.

LORENZ MAYCHER, organist. Works by Mozart, Sowerby, Dupre, others. Church of St. Francis of Assisi, 135 W. 31st St. (736-8500), at 3. $5.

LYRIC ARTS QUINTET—Works of Purcell, Brahms, Milhaud, Rossini, Britten, Foster. Saint Peter's Church, Lexington Ave. and 54th St. (935-2200), at 2. $5.

DIAMANDA GALAS—See 2/26.

MEL TORME and **MAUREEN McGOVERN,** vocalists; with the Festival Concert Orchestra. Popular American songs. Lehman Center, Lehman College, Bedford Park Boulevard W. and Goulden Ave., Bronx (960-8833), at 2. $17.50–$25.

MIDORI, violinist; with pianist Robert McDonald. Handel's Sonata No. 4 in D; Beethoven's Sonata No. 7 in E Minor, Op. 30; Faure's Sonata in A, Op. 13; Ysaye's *Reve d'Enfant;* Sarasate's *Zigeunerweisen* No. 1, Op. 20. Whitman Hall, Brooklyn College, one block from the junction of Flatbush and Nostrand Aves. (718-434-1900), at 2. $17–$24.

BARGEMUSIC—See 2/27. Today at 4. $18.

BROOKLYN PHILHARMONIC ORCHESTRA—See 2/28. Today at 3.

BRONX ARTS ENSEMBLE CHAMBER ORCHESTRA, Pablo Zinger conductor; featuring soprano Angelina Reaux, guitarist Luis Quintero. Falla's *El Corregidor y la Molinera;* songs of Villa-Lobos; Ponce's *Concierto del Sur.* Fordham University Church, Bronx Rose Hill Campus at Southern Boulevard (549-1899), at 2. $12.50.

Monday, March 2

"ROSSINI BICENTENNIAL BIRTHDAY GALA"—See 2/29. Tonight at 8.

EMERSON STRING QUARTET—With pianist Misha Dichter and clarinetist David Shifrin. All-Brahms program: Clarinet Quintet, Op. 115; Sonata No. 1 for Violin and Piano, Op. 78; Quintet for Piano and Strings, Op. 34. Alice Tully Hall at 8. Benefit for the Albert Einstein College of Medicine; $25–$200.

KENYON COLLEGE CHAMBER SINGERS, Benjamin Locke conductor. Works of Lassus, Argento, Janequin, Brahms, Purcell. Merkin Concert Hall at 8. $10.

CONSORT OF MUSICKE—Featuring soprano Emma Kirkby. Madrigals and duets by Monteverdi. Church of St. Mary the Virgin, 145 W. 46th St. (921-2939), at 8. $20, $25.

CHILDREN'S ORCHESTRA SOCIETY CHAMBER ENSEMBLE, Michael Dadap conductor. Grieg's Suite for Strings; Mozart's Sinfonia Concertante in E-flat; Dvorak's Suite for Orchestra, Op. 39; others. Also, performance by the National Dance Institute Celebration Team. Triplex Performing Arts Center, Borough of Manhattan Community College, 199 Chambers St. (618-1980), at 8. $10, $15.

PURA FE—Native American music. Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $10.

Tuesday, March 3

MUSICA SACRA, Richard Westenburg conductor; featuring soprano Judith Pannill, mezzo-soprano Mary Ann Hart. Vivaldi's *Gloria;* rare works by Scarlatti and Isabella Leonarda, played on period instruments. Alice Tully Hall at 8. $16, $23.

EVA-MARIA ALEXANDRE, pianist (N.Y. debut). Four sonatas by Scarlatti; two mazurkas by Chopin; Chopin's Sonata No. 2 in B-flat Minor; excerpts from Prokofiev's *Visions Fugitives;* Rakhmaninov's Sonata No. 2 in B-flat Minor. Weill Recital Hall at 8. $12.

KALICHSTEIN-ROBINSON-LAREDO TRIO—Bach's Sonata No. 6 in G for Violin and Keyboard; Debussy's Sonata for Cello and Piano; Beethoven's Trio No. 1 in D, "Ghost," Op. 70; Tchaikovsky's Trio in A Minor. 92nd Street Y at 8. $20.

ANTON MACHLEDER, guitarist. Works by Barrios, Sor, Granados, Falla, Villa-Lobos. St. Bartholomew's Church, Park Ave. and 50th St. (751-1616), at 6. $5.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18. Tickets: Mon.–Thur. $19–$125; Fri., Sat. $20–$125. 2/24 at 8: Verdi's *Rigoletto,* Santi conducting; Swenson, Leech, Fondary, White, Held, Rootering. 2/25 at 8: Rossini's *Il Barbiere di Siviglia;* Weikert conducting; Von Stade, Hampson, Olsen, Quilico, Ramey. 2/26 at 7:30 (note time): Wagner's *Tannhauser,* Perick conducting; Sweet, W. Meier, Goldberg, Schmidt, Rootering. 2/27 at 7 (note time): First performance of Verdi's *Don Carlo;* production by John Dexter, sets designed by David Reppa, costumes designed by Ray Diffen, lighting designed by Gil Wechsler, stage direction by Paul Mills; Levine conducting; Millo, Zajick, Sylvester, Nucci, Ramey, Koptchak. 2/28 at 8: *Rigoletto;* same as 2/24. 2/29 at 1 (note time): *Il Barbiere di Siviglia;* same as 2/25. 2/29 at 7:30 (note time): *Tannhauser;* same as 2/26 except Macurdy for Rootering. 3/2 at 7 (note time): *Don Carlo;* same as 2/27 except Rootering for Ramey. 3/3 at 7:30 (note time): *Tannhauser;* same as 2/26.

Other

AMERICAN CHAMBER OPERA COMPANY—Weir's *King Harald's Saga;* Argento's *The Andree Expedition;* Rimsky-Korsakov's *Mozart and Salieri.* Marymount Manhattan Theatre, 221 E. 71st St. (781-0857). 2/28–2/29 at 8. $15.

JUILLIARD OPERA CENTER—Scenes and arias from: Bernstein's *Mass* and *Trouble in Tahiti;* Walton's *Troilus and Cressida;* Shostakovich's *Lady Macbeth of Mtsensk,* Op. 29; Stravinsky's *The Rake's Progress;* Berg's *Lulu;* Britten's *Paul Bunyon;* Kern's *Sweet Adeline;* others. Juilliard Theater, 155 W. 65th St. (769-7406). 2/26, 2/28 at 8; 3/1 at 2. $10.

"ROSSINI BICENTENNIAL BIRTHDAY GALA"—See "Concerts," 2/29 and 3/2.

COMPILED BY SARAH GLEACHER

DANCE

Feld Ballets/NY

JOYCE THEATER—2/18–3/22. Tickets: $28. 2/25 at 8: *Contra Pose; Fauna; Clave; Endsong.* 2/26 at 8: *A Footstep of Air; Shadow's Breath; Evoe; Wolfgang Strategies* (world premiere). 2/27 at 7 (note time): Gala benefit (tickets are $28, $100; $250 includes post-performance dinner at Tavern on the Green): Featuring a demonstration by students of the New Ballet School; *Evoe; Wolfgang Strategies.* 2/28 at 8: *Clave; Fauna; Love Song Waltzes; Contra Pose.* 2/29 at 8: *Ah Scarlatti; Kore; To the Naked Eye* (world premiere); *The Jig is Up.* 3/1 at 2: *A Footstep of Air; Kore; Charmed Lives; Contra Pose.* 3/1 at 7:30: *Common Ground; Love Song Waltzes; Wolfgang Strategies.* Post-performance discussion with Eliot Feld; free for ticketholders. 3/3 at 8: *Ah Scarlatti; Clave; To the Naked Eye; Endsong.*

Other

ALISON WEST—Premiere of the choreographer's evening-length dance-theater piece *Columns I: The Palace at 4 a.m.* The Cunningham Studio, 55 Bethune St., 11th Floor (924-0077). 2/29–3/2 at 9. $10.

BALLET WANICHIGU—African-Caribbean folk dance. Symphony Space. 2/29 at 9. $15.

DOUG ELKINS DANCE COMPANY—Premiere of Elkins's *Translucent Illustrations of Idiot People.* Dance Theater Workshop, 219 W. 19th St. (924-0077). 2/27–2/29 at 8; 3/1 at 3. $12.

GAIL CONRAD—*Walk Around the Block (An Urban Riff),* an evening-length piece for eight tap dancers and accordion player. Theater for the New City, First Ave. and 10th St. (254-1109). 2/27–3/1 at 8. $5.

SEVENTH ANNUAL MORNINGSIDE DANCE FESTIVAL—Works by Ann Biddle, Jane Kornbluh, Colin Connor, Peter Sparling, Sabatino Verlezza, Mary Barnett, Rachel List, Diana Rell Dean, Ellen Cornfield, others. Theatre of the Riverside Church, 490 Riverside Drive (678-3298). 2/25–2/29 at 8; 3/1 at 3. $10.

TAPESTRY—*Body Snatching,* a dance-theater piece including ballets set to Balinese gamelan music and works of Anita Baker and Bette Midler. Mulberry Street Theater, 70 Mulberry St. (349-0126). 2/27–2/29 at 8. $10.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. *Many restaurants can accommodate parties in* private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: warm carpaccio with fontina and speck, black linguini, red snapper sauted with fennel white wine sauce. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties 20–100. **(M)** **AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: *tuna gravlax, seared black sea bass in special spices* with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. *Spcls: duckling with* ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)**
AE, CB, DC, MC, V.

DUANE PARK CAFE—157 Duane St., bet. Hudson St. and W. Broadway. (732-5555) Casual. American. Spcls: homemade pasta, crispy skate with ponzu, Cajun *rib-eye steak, roast rack of lamb with couscous.* Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad and Pearl Sts. (269-0144). Washington bade farewell to his officers here *in* 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken à la Washington. B Mon.–Fri. 7:30 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–4. D Mon.—Fri. 5–9:30. Closed Sat.–Sun. **(M)**
AE, CB, DC, MC, V.

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars *in lemon butter sauce, roast loin of lamb with egg*plant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)**
AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., at Mulberry St. (925-8775). Casual. Italian. Spcls: homemade pasta, chicken rollatine Grotta Azzurra, lobster fra diavolo. Open for L and D Tue.–Thu. and Sun. noon–11, Fri. till 11:30, Sat. till midnight. Closed Mon. **(M)**
No credit cards.

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. *noon*–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30.Private parties for 15–150. **(E)** **AE, TM.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)**
No credit cards.

LE PACTOLE—2 World Financial Ctr, 225 Liberty St. (945-9444). Jacket required. Classical French. Spcls: oysters in a seawater gelee, cannelloni filled with fresh shrimp in a lobster sauce, roast leg of veal with fresh herbs a la broche. Res. sug. L Mon.–Fri. noon–3. Tea Mon.–Fri. 3–5. D Mon.–Fri. 6–11. Sun. hot and cold buffet *noon*–9. Private parties for 20–80. Closed Sat. **(E)** **AE, CB, DC, MC, TM, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, *frozen chocolate soufflé with burnt-almond* sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Wed. 5:30–10:30, Thu.–Sat. 5:30–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: womlette, pancakes, waffles, crepes, soup, sandwiches, steak au poivre, seafood vol-au-vent. No res. B, L and D daily 7 a.m.–midnight. **(I–M)** **TM.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. *Spcls: pizza, pasta, grilled fish,* 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)**
AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, DC, MC, TM, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M) AE, CB, DC, MC, V.**

ZOE—90 Prince St., at Broadway and Mercer St. (966-0644). Casual. Contemporary American. Spcls: *lemon grass and honey glazed duck from the rotisserie* with wild rice gnocchi and golden raisin sauce, wood grilled double lamb chops with hummus cakes and black-olive and tomato relish, cazuella of codfish with roasted shallots and tomato broth under a horse-radish crust. Res. sug. L Tue.–Fri. noon–3. Br Sat. noon–3, Sun. noon–7. D Tue.–Sat. 6–10:30. Closed Mon. **(M)** **AE, CB, MC, V.**

South Street Seaport

SEQUOIA—Pier 17, 111 John St. (732-9090). Casual. American. Spcls: grilled Jamaican jerk-spiced tiger prawns, fillet of fresh Caribbean snapper, Sequoia's blacksmith steak. L and D Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 4 a.m. Private parties for 50–200. Dancing Fri.–Sat. after 11. **(M)**
AE, CB, DC, MC, V.

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)**
AE, MC, V.

Greenwich Village

AFGHAN VILLAGE—5 St. Mark's Pl. (979-6453). Casual. Afghan. Spcls: kebabs, naringe palow, chicken curry. L and D daily 1–11:30. **(I)** **AE, DC, MC, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Reduced rate P Sun.–Thu. 5–midnight. **(I–M)** **AE, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Jamaican. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

CENT'ANNI—50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:15, Sat. to 11:30, Sun. 5–10:30. **(M)** **AE.**

THE COACH HOUSE—110 Waverly Pl. (777-0303). Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tue.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M–E)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

GARIBALDI—7 Washington Place (260-3066). Casual. Italian. Spcls: spaghettini tutto mare, pollo Argentina, zuppa di pesce al peperoncino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Closed Sun. **(M)** **AE.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. **(E)** **AE, CB, DC, MC, V.**

JEKYLL AND HYDE—91 Seventh Ave. S, bet. Barrow and Grove Sts. (989-7701/727-3350). Casual. American-continental. Spcls: broiled Indonesian shrimp, pizzas, chicken al anise, over 200 beers, 24 on tap. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–2 a.m. Ent. **(M)** **AE.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 kinds of chili, chicken tortilla pie, fajitas, fruit margaritas, prix fixe chili and micro brewery beer tasting. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. **(I)** **MC, TM, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.—Sun. noon–11. Private parties for 50. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L Tue.–Sun. noon–3. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. Closed Mon. **(M)** **AE.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

ZINNO—126 W. 13th St. (924-5182). Casual. Italian. Spcls: lobster combination, veal funghetto, linguine buccaniera. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5:30–10:30. Music nightly. **(M)** **AE, DC, MC, V.**

14th–42nd Streets, East Side

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30 a.m.–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, TM, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: pecan coated goat cheese with peach chutney, grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10:30. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **(M)** **AE, DC, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St. (689-5003). Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle Grand Marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, TM, V.**

MARCHI—251 E. 31st St. (679-2494). Jacket required. Northern Italian. Spcls: antipasto, homemade lasagna, deep-fried whiting with fresh beets and string beans, roast chicken and roast veal, crema fritta. Res. nec. Prix fixe D only Mon.–Fri. 5–10, Sat. to 11. Private parties for 30–100. Closed Sun. **(M)** **AE.**

MARIO'S SEAFOOD—7 E. 30th St. (532-7787). Casual. Northern Italian seafood. Spcls: snapper Mediterranean style, veal masala, broiled salmon. Res. nec. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Fri. 4–9:30. Closed Sat.–Sun. **(M)** **AE, MC, V.**

MESA DE ESPANA—45 E. 28th St. (679-2263). Casual. Spanish/seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L and D Mon.–Thu. noon–10:30, Fri.–Sat. to 11, Sun. 1–10. Guitarist Thu.–Sat. from 6. **(M)** **AE, DC, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: blue-corn salmon cake, shrimp and roasted corn tomale, red snapper roasted in banana leaves, smoked and grilled pork loin with apricot serrano chili sauce. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, CB, DC, MC, TM, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, TM, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: smoked salmon sandwich with celeriac salad, grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

23RD STREET BAR & GRILL—158 E. 23rd St. (533-8877). Casual. Continental. Spcls: broiled salmon steak meuniere, prime rib of beef au jus, fettuccine alfredo. Res. sug. for 6 or more. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–midnight. Private parties for 65–70. **(M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: warm terrine of wild mushrooms with roast shallot-hazelnut vinaigrette; escargots simmered with baby white beans, frisee, proscuitto and "parsley pesto"; grilled marinated chicken breast with eastern spices and cracked wheat, lentil and mint pilaf, yellowfin tuna burger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight, Sun. 5–9:30. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BENVENUTI—162 W. 36th St. (736-0178). Casual. Northern Italian. Spcls: pasta with seafood sauce, veal chop capreciozo, snapper mariciaro. Res. sug. L and D Mon.–Fri. 11:30 a.m.–10. Private parties for 90. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHEZ JOSEPHINE—414 W. 42nd St. (594-1925). Casual. French-continental. Spcls: lobster cassoulet, boudin noir with french fries, chicken Alvara. Res. nec. D only Mon.–Sat. 5–midnight. Ent. Mon.–Sat. Private parties for 20. Closed Sun. **(M)** **AE, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

GIORDANO—409 W. 39th St. (947-9811). Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. Open for L and D Mon.–Sat. noon–midnight. Private banquets for 120. Valet parking with D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PASTA POT—160 Eighth Ave., at 18th St. (633-9800). Casual. Italian. Spcls: baby shells with prosciutto, ricotta cheese and wild mushrooms; calamari Luciana; chicken with capers and lemon. Res. for 6 or more. L daily 11:30 a.m.–3. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 60. **(I)** **AE, TM.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. **(M)** **AE, MC, V.**

PRIX FIXE—18 W. 18th St. (675-6777). Casual. Contemporary American-French. Spcls: tournedos of Atlantic salmon in horseradish crust with cucumbers and salmon caviar, sauteed foie gras with cracked grain salad and spiced carrot juice vinaigrette, braised lamb shank with herb spatzle and pan-roasted garlic and thyme. Res. sug. L Mon.–Fri. 11:45 a.m.–3. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5:30–11:30, Fri. 5:30–12:30 a.m., Sat. 5–12:30 a.m., Sun. 5–10:30. **(M–E)** **AE, CB, DC, MC, V.**

TOLEDO—55 W. 35th St. (947-1350). Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.–Sat. noon–10. Private parties for 100. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TULLIO—46 W. 22nd St. (691-4188). Casual. Italian. *Spcls: truffle ravioli; Norwegian salmon in champagne sauce;* penne with eggplant, ricotta and tomato sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, TM.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, TM, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M–E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. Reduced rate parking. Private parties for 40–120. **(M)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(M–E)** **AE, CB, DC, TM.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FITZERS—687 Lexington Ave., bet. 56th–57th Sts., in the Fitzpartick Hotel (355-0100). Casual. Continental-Irish. Spcls: Irish lamb stew, fillet of steak Baltimore, Dublin Bay prawns. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 7:30 a.m.–11 a.m. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–10:30. Private parties for 40. **(M)** **AE, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JOYCE'S—948 Second Ave., bet. 50th–51st St. (759-6780; -6781). Dress opt. American. Spcls: prime ribs of beef, 4-lb. lobster, fresh seafood. Res. sug. Open daily noon–3 a.m. Private party room for 20. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thu. 5:30–10:30, Fri.–Sat. to 11. **(M-E)** **AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MONTEBELLO—120 E. 56th St. (753-1447). Casual. Italian. Spcls: capelli d'angelo Montebello, scampi Montebello, pollo forestiera. Res. sug. L and D Mon.–Sat. noon–11. Pre-theater D 5–6:30. Private parties for 55–75. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ORSINI'S—227 E. 50th St. (750-5315). Jacket required. Modern Italian. Spcls: carpaccio di salmone with caper sauce, lasagnette al pesto, pollo mimosa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th–56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, TM, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, TM, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862/1877). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, carpaccio "Harry's Bar,"vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M–E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Baltimore crabcakes, pan-seared rib-eye steak, roasted cod with herb lemon butter. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRANKIE AND JOHNNIE'S—269 W. 45th St. (997-9494). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. L Tue.–Sat. noon–3. D Mon.–Sat. 4:30–11:30. Reduced rate D parking. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150–300. Free parking. **(E)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theater D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad, slow cooked crispy duck with artichoke puree. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(M–E)** **AE, CB, DC, MC, V.**

LA PRIMAVERA—234 W. 48th St. (586-2797). Casual. Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Pre-theater D 5–8. Private parties for 50. Closed Sun. **(M)** **AE, MC, TM, V.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts. (586-8096). Casual. French/American. Spcls: poached salmon bearnaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LE QUERCY—52 W. 55th St. (265-8141). Casual. French. Spcls: magret and confit of duck, venison in season, baby rack of lamb. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: duck a l'orange, salmon dijonnaise. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. Free D parking. Private parties for 100–500. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: wild mushroom raviolis topped with fresh parmesan "au gratin", salmon "antibose" on a bed of artichokes and wild mushrooms, roasted duck breast with black currant sauce and potato crepes. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D 5:30–6:30. **(M)** **AE, CB, DC, MC, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.–Thu. noon–10:45, Fri.–Sat. to 11:45. Pre-theater D 5–7:30. **(M)** **AE, CB, DC, MC, V.**

SOLUTIONS TO LAST WEEK'S PUZZLES

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PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. noon–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties 10–1000. Closed Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: grilled swordfish sandwich with melted onions, pizzette with garlic shrimp, scallions, fresh tomato and gorganzola, Black Angus with Sam's steak sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 25–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D 5–6:30. Free D parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SIAM INN TOO—854 Eighth Ave., bet. 51st–52nd Sts. (757-3520). Casual. Thai. Spcls: salmon with green curry, Bangkok duck, pla lad prig. Res. sug. L Mon.–Fri. 11:45 a.m.–3. D Mon.–Fri. 5–11:30, Sat. 4–11:45, Sun. 4–11. **(I–M)** **AE, CB, DC.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, TM, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: tequila cured salmon quesadilla; pacific sturgeon with jalapeno pasta, chayote, whitefish roe and green chili broth; grilled muscovy duck with wild rice-corn fritters, achiote oil and cranberry relish. L Mon.–Fri. noon–3, Sat. to 2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5–11:30, Sun. 5:30–10:30. **(M–E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Contemporary-American. Spcls: smoked North Atlantic salmon, spaghetti salad and osetra caviar, grilled free range chicken breast with white canellini beans and sweet red pepper sauce, coconut parfait with passion fruit sauce. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sat.–Sun. 11:30 a.m.–2:30. Pre-theater D 5:30–7. D daily 5:30–11. Prix fixe D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, TM, V.**

KODNOI—208 E. 60th St. (688-9885). Casual. Thai. Spcls: tamarind duck, hor mok talay, pla geian. Res. sug. L Mon.–Sat. 11:30 a.m.–4. Br Sun. 11:30 a.m.–4. D daily 4–11:30. Private parties for 30–40. **(I–M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass mariniere on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.–Sat. 6–10:30. Private parties for 12. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—*Fifth Ave. and 59th St.* (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. **(I)** **AE, CB, DC, MC, TM, V.**

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Italian-California. Spcls: duck pizza with goat cheese and rosemary, linguini with wild mushrooms and porcini sauce, seared rare tuna with caramelized shallot vinaigrette and crispy beet chips. Res. sug. L and D daily noon–2 a.m. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CALCUTTA—1708 Second Ave., bet. 88th–89th Sts. (996-8037). Casual. Indian. Spcls tandoori items, lamb vindaloo, vegetarian thali. Res. sug. L Mon.–Sat. noon–3. Sun. buffet noon–3. D daily 5–11. Also **324 E. 6th St.** (982-8127). **(M)** **AE, CB, DC, MC, TM, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: poached Norwegian salmon, roast duck with port and black currant sauce, paillard of chicken, grilled veal chop. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, TM, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E).** **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

CASALONE—1675 Third Ave., bet. 93rd–94th Sts. (369-1944/1948). Casual. Northern Italian. Spcls: polenta con ragu di funghi; insalata Casalone; black linguini with scallops, squid, shrimp and peppers in a light tomato sauce; 20 oz. Florentine steak cooked on wood-burning grill. Res. sug. L daily noon–3. D daily 5:30–11:30. **(M)** **AE, MC, TM, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ISLAND—1305 Madison Ave., bet. 92nd–93rd Sts. (996-1200). Casual. Mediterranean. Spcls: malloreddus piccanti, tagliorini with shrimp and radicchio, lapin alla Catalane, bourride. Res. nec. L daily noon–3. D daily 6–midnight. **(M)** **AE.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, TM, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LETIZIA—1352 First Ave., bet. 72nd–73rd Sts. (517-2244). Dress opt. Italian. Spcls: penne with asparagus and salmon, red snapper with vegetables in parchment, scaloppini alla grappa. Res. sug. Open for L and D Mon.–Sat. noon–11:30, Sun. 1–10:30. Private parties for 75. **(M–E)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.—Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

PARK AVENUE CAFE—63rd St. at Park Ave. (644-1900). Casual. American. Spcls: Spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. D Mon.–Sat. 5–midnight. Private parties for 30–80. Closed Sun. **AE, DC, MC, V.**

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. **(M)** **AE.**

PETALUMA—1356 First Ave., at 73rd St. (772-8800). Casual. Northern Italian. Spcls: brick-oven pizza, veal chop, linguine al pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat.–Sun. noon–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. **(M)** **AE, CB, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

SARABETH'S—1295 Madison Ave., bet. 92nd–93rd Sts. (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, grilled chicken breast with shoe string sweet potatoes and shitakii mushrooms, penne with mixed grilled vegetables and ricotta. Res. sug. Open for B, L, tea and D Mon.–Fri. 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–10. Private parties for 25. **(M)** **AE, DC, MC, TM, V.**

SEL & POIVRE—853 Lexington Ave., bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: steak au poivre, roasted duck with brandied berries, Moroccan couscous (Fri.–Sat. only). Res. sug. L daily noon–5. Br Sun noon–4. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

SESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. Private parties for 25. **(I)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: casserole of oysters and lobster in curry sauce with celery root and apple puree; grilled salmon marinated in charmoula with herbed orzo, bouillabaise broth and rouille; roast lamb with cipolini, braised artichokes and a crisp rissoto-spinach cake. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Mon.–Fri. 6–11, Sat. 5:30–11:30, Sun. 6–10. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted monk fish. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. seatings at noon and 2. D daily 6–10:30. Dancing every Fri. 8–midnight. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **AE, CB, DC, MC, V.**

VINSANTO—1619 Second Ave., at 84th St. (772-3375). Casual. Northern Italian. Spcls: black linguini with spicy tomato sauce, pollo Vinsanto, tagliata al rosmarino, brick oven pizza. Res. for 4 or more. D only Sun.–Thu. 5–11, Fri.–Sat. to 12:30 a.m. Pre-theater D 5–7. Jazz Fri.–Sat. 11–2 a.m.**(M)** **AE, DC, MC, V.**

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.–Sat. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also **762 Ninth Ave., at 51st St.** (489-0810), **1463 Third Ave., bet. 82nd–83rd Sts.** (249-1423). **(I–M)** **AE, CB, DC, MC, TM, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M–E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.–3. D Mon.–Thu. 4:30–11, Fri.—Sat. to midnight, Sun. 3–11. Jazz Tue.–Sat. **(M)** **AE, DC, MC, V.**

FUJIYAMA MAMA—467 Columbus Ave., bet. 82nd–83rd Sts. (769-1144). Casual. Japanese. Spcls: sushi, sashimi, steamed dumpling, batter-fried calamari. Res. sug. D only Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. **(M)** **AE.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: grilled chicken served warm over caesar salad, sauteed calf's liver, fresh fish, penne with shrimp, scallions and broccoli. Res. sug. L and D Mon.–Thu. 11 a.m.–12:45 a.m., Fri. till 1:45, Sat. 5–1:45 a.m., Sun. 5–12:45 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(I)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

FIORENTINO'S—313 Avenue U, bet. West St. and McDonald Ave. (718-372-1445). Casual. Italian. Spcls: linguini frutta di mare, veal rollatini mushroom marsala, lobster fra diavolo. No res. L and D Mon.–Thu. noon–10:15, Fri. to 11:15, Sat. to midnight, Sun. 1–10. Ent. Sat. **(I–M)** **AE.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

SHORT RIBS—9101 Third Ave. (718-745-0614). Casual. American. Spcls: baby back ribs, chicken seafood jambalaya, blackened Cajun fish. No res. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 4–midnight. Private parties for 75. Ent. Mon.–Wed., Fri.–Sat. **(M)** **AE, DC, MC, TM, V.**

QUEENS

LE TRIOMPHE—21-50 44th Drive, Long Island City (718-706-0033). Casual. French-provencale-Moroccan. Spcls: le jarret de veau, rouget au basilic et poivron rouges., supreme de volaille Marrakech. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Private parties for 40. Pianist Fri.–Sat from 8–10. Closed Sun. **(M–E)** **AE, CB, DC, MC, TM, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta, roast freerange baby chicken with couscous, preserved lemon, merguez sausage and black olive sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY GIA KOURLAS

BLACK HISTORY MONTH—Nikon House, 620 Fifth Ave., continues its photography exhibit, **The Black Experience: Seven Visions,** through 2/27. Hours: Tue.–Sat., 9:30 a.m.–5:30. Free (586-3909). . . .**The Caribbean Cultural Center,** 408 W. 58th St., presents **Sacred and Secular Music in Cuban Culture: Kongo, Yoruba, and Carnival Musical Forms** on 3/3 at 7. Drummer and singer Felipe Garcia Villamil demonstrates various Afro-Cuban music forms. $7 (307-7420). . . .**Fighting for Freedom: Black Workers, Black Trade Unionism, and Black Radicalism, 1920-1980** is on exhibit at NYU's Robert F. Wagner Labor Archives, 70 Washington Sq. S. Hours: Mon., Thu., 10 a.m.–9; Tue., Wed., and Fri., 10 a.m.–5:45; and Sat., 10 a.m.–5. Runs throught 2/29. Free (998-2635).

SHOWS AND FAIRS—P.S. 3 hosts the **Thirteenth Annual Antiquarian Book Fair** on 2/28, 6–10, 2/29, noon–7, and 3/1, noon–5. At 490 Hudson St. between Christopher and Grove Sts. Fri., $12 (good for whole weekend), Sat., $5, and Sun., $3. Call for more information (673-9535). . . .**Triple Pier Expo,** New York's largest and most comprehensive antiques show, is 2/29–3/1 at Passenger Ship Terminal Piers 88, 90, and 92, at Twelfth Ave. from 48th to 55th Sts. Hours: Sat., 9 a.m.–6, and Sun., 11 a.m.–7. $10; children under 16 free. Call for more information (201-902-8850). . . .**The Art Dealers Association of America** presents its **Fourth Annual Art Show,** 2/27–3/2, at the Seventh Regiment Armory, Park Ave. at 67th St. Hours: Thu. and Fri., noon–8, Sat. and Sun., noon–7, and Mon., noon–6. $10. **The Benefit Preview and Gala Reception** is 2/26 at the Armory. $125–$500; call for more information (472-9091). *Benefits the Henry Street Settlement.*

BENEFITS—The Madison Square Boys and Girls Club hosts its **Fifth Annual Mardi Gras Fundraiser** on 2/29 at the Puck Building, 295 Lafayette St. From 9 to 2 a.m. A party follows at Country Club, 209 E. 85th St. $60; includes cocktails, appetizers, and live music. Reserve (551-9508). . . .**The YMCA of Greater New York** hosts the **Second Annual Sports Benefit and Auction** on 3/3 at 5:30. At the Rotunda in Madison Square Garden. $250; reserve (986-5448). . . .**The American Foundation for AIDS Research** presents the premiere of *Howards End* at Lincoln Center's Alice Tully Hall on 2/27 at 7:30. Screening only, $50; cocktail reception, $125; screening and dinner, $350; and patrons, $500. Reserve (682-7440). . . .A screening of *Memoirs of an Invisible Man,* starring Chevy Chase, benefits the **Learning Resource Center of Columbia Grammar and Preparatory School.** On 2/27 at 7 at the Loews New York Twin, 1271 Second Ave. between 66th and 67th Sts. A supper party follows at Au Bar, 41 E. 58th St. $200; reserve (570-1700). . . .**The Manhattan Society** presents its **Fifth Annual Casino Night** to benefit the **National Multiple Sclerosis Society** on 2/29 at 8:30. At the Grand Hyatt, Empire State Ballroom, Park Ave. at Grand Central. $90, $75; reserve (463-7787). . . .**The Cystic Fibrosis Foundation Stair Climb** is 2/27; register at 101 Park Ave. at 41st St., 5–5:45. $20 (986-8783). . . .**Leap for the Stars** benefits **Trail Blazers** and is set for 2/27 at 6:30 at Planet Hollywood, 140 W. 57th St. $75; reserve (691-4742). . . .A benefit for the **Institute for Asian Studies** featuring the **Tian Long Acrobatics Troupe** is 2/27 at 7:30. In the Taipei Theater in the McGraw-Hill Building, Avenue of the Americas between 48th and 49th Sts. $85; reserve (535-7496). . . .**The Ridiculous Theatrical Company's 25th Anniversary Gala** is 2/29 at 7:30 at the Triplex Theatre, 199 Chambers St. between Greenwich and West Sts. A silent auction and cocktail reception begin at 6:30 in the lobby. $50–$250; reserve (989-6524).

PERFORMANCE—The Kitchen, 512 W. 19th St., continues performances of **Vena Cava,** a crucifixion piece that explores the destruction of the mind in extreme isolation. Runs 2/26, 28 and 3/1, 4, 6, 8 at 8:30. $15 (255-5793).

LECTURES, DISCUSSIONS, AND READINGS—The Poetry Center of the 92nd Street Y, 1395 Lexington Ave., presents **State of the Arts III: American Poetry,** a panel discussion about the condition and prospects of contemporary American poetry. Moderator is critic **Sven Birkerts;** participants include **Marilyn Hacker** (*Going Back to the River*), editor of *Kenyon Review* **Michael Harper, Garrett Kaoru Hongo** (*The River of Heaven*), **Brad Leithauser** (*Cats of the Temple*), and **Katha Pollitt** (*The Antarctic Traveler*). On 3/2 at 8. $8 (415-5440). . . .**The Poetry Project,** St. Mark's Church at Second Ave. and 10th St., presents **An Evening with James Schuyler,** including admirers and friends John Ashbery, Barbara Guest, and Eileen Myles, on 2/26 at 8; **Roberta Allen** (*The Daughter*) and **David Wong Louie** (*Pangs of Love*) on 2/28 at 10:30; and an **Open Reading** hosted by Wanda Phipps on 3/2 at 8 (sign-up is at 7:30). $5 (674-0910). . . .**The Manhattan Theatre Club,** 131 W. 55th St., presents a reading devoted to mystery writing: **Mickey Friedman,** author of *Magic Mirror, Venetian Mask,* and *Paper Phoenix,* reads with Mexican writer **Paco Ignacio Taibo II,** author of *An Easy Thing* and *The Shadow of the Shadow*. On 3/2 at 8. $8 (645-5590). . . .**Nuyorican Poets Cafe,** 236 E. 3rd St., presents winner of the NYFA Poetry Fellowship **Assoto Saint** at 7:30 ($4) and Black Rock Coalition member Dean Bowman's **Bopskool** at 10 ($8) on 2/26; **Poets in Concert: Thought Music,** a poetry/performance trio featuring **Jessica Hagedorn, Laurie Carlos,** and **Robbie McCauley** at 9:30 ($5) and jazz with **Derin Young** and vocalist **Teri Thornton** at 10:30 ($8) on 2/27; **Thought Music,** a **Poetry Slam** and an **Open Room** at 10 ($5) and Swedish poet **Erikki Lapplinen** at midnight on 2/28; and WBAI presents **Thought Music,** poet **Safiya Henderson-Holmes,** and performance duo **The Jones Twins** at 9 ($10) on 2/29. Call for more information (505-8183). . . .**La MaMa La Galleria,** 6 E. 1st St., presents the following: 2/28 at 8, **Mark Ameen** and a reading of Wayne Lammers's play *For No Apparent Reason*; 3/1 at 7, a staged reading of *Shoot!* by Patrick McNamara. Contributions accepted (505-2476). . . .**Poets House,** 72 Spring St., presents **An Informal Talk: Ted Joans** on 2/27 at 7. Joans speaks on André Breton and Langston Hughes. Free (431-7920). . . .**The New York Public Library for the Performing Arts** continues its "Speaking Out" series with **The Computer and the Composer, Part II,** a demonstration of the computer's impact on music. On 2/27, 6:30–8. At 40 Lincoln Center Plaza in the Bruno Walter Auditorium. $5 (870-1761). . . .**The New York Public Library** presents **Ruth Westheimer** on 2/26 at 6. In the Celeste Bartos Forum, Fifth Ave. and 42nd St. $5 (930-0571). . . .**Stanley Eugene Tannen's Free Theatre Project** hosts **Betty Comden** and **Adolph Green** reading selections from some of their favorite writers and poets. On 2/27 at 6. At Donnell Library Ctr., 20 W. 53rd St. Free (621-0619).

TOURS

THE LAWRENCE A. WEIN CENTER FOR DANCE & THEATRE—2/26 from 4 to 5:30, **An Intimate Look at a Unique Building.** A behind-the-scenes peek at this hub for performing arts. A Municipal Art Society tour. $18; reserve (935-3960).

MIRACLE TOUR OF 34TH STREET—An urban archeologist leads this tour of Herald Sq. and 34th St. from the world's largest shopping district to the Waldorf-Astoria. Starting at the first floor information desk of A&S Plaza, Ave. of the Americas and 32nd. St. every Thursday at 12:30. Sponsored by the 34th St. Partnership. Free (868-0521).

BIG ONION WALKING TOURS—3/1 at 1:30, **Immigrant New York,** a multi-ethnic tour through the Jewish East Side, Chinatown, Little Italy, and more. $9; reserve (439-1090).

NEW YORK DOUBLE-DECKER BUS TOURS—Authentic London double-decker buses complete with guide stop at ten tourist attractions on a continuous loop from Battery Park to Grand Army Plaza. Tours start at 10 a.m. and 2 daily except Weds. $15 (967-6008).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 2/28 from 1 to 4, **Secret Design Showrooms,** $15.

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 3/7, 14, 21, 28 at 6, **Ghosts After Sunset;** meet at Washington Sq. Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay St. . . . 3/1, 14, 22 at 2: **Death Scenes of the Rich and Famous;** meet at the southeast corner of Madison Ave. and 81st St., to see where some of New York's most gruesome murders have taken place. . . .2/29, 3/8, 21, 29 at 2: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . .2/29, 3/7, 14, 21, 28 at 6: **Ye Olde Tavern Tour;** meet at the Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .3/1, 15, 29 at 2: **Ghosts of Greenwich;** meet at the Washington Sq. Arch for a daylight ghost hunt of the Village. . . .2/29, 3/1, 22 at 2: **Beverly Hills East;** meet by the Waldorf-Astoria, Park Ave. and 50th St., to explore this blue-ribbon neighborhood. . . .3/8, 28 at 2: **A Tour Named Jackie;** meet at the Cooper-Hewitt Museum, Fifth Ave. and 91st St., to see the habitats of "the most famous woman in the world." . . .3/1, 7, 15, 21 at 2: **All in the Family;** meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfather-land. . . .2/26 at 2: **Historic Greenwich Village;** meet at Washington Sq. Arch to hear about folklore, architecture, and history.

GRAND CENTRAL TERMINAL—Weekly tour with the Municipal Art Society (935-3960), each Wed. at 12:30. Meet outside Chemical Bank's Commuter Express., and learn about the station's architecture, history, and future. Free.

COMPILED BY KATE O'HARA

SPORTS

BASKETBALL—Knicks, Madison Square Garden (465-MSG1). $12–$45. 2/29 at 1 vs. Minnesota. 3/3 at 7:30 vs. Dallas. . . .New Jersey Nets, Meadowlands Arena, E. Rutherford, N. J. (201-935-8888). $10–$28. 2/27 at 7:30 vs. Portland. 3/1 at 7:30 vs. Rangers.

HOCKEY—Rangers, Madison Square Garden (465-MSG1). $12–$45. 3/1 at 7:30 vs. Hartford. . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $10–$30. 2/29 at 7:35 vs. Devils. 3/3 at 7:35 vs. Montreal. . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N.J. (201-935-6050). $14–$24. 2/28 at 7:35 vs. Islanders. 3/2 at 7:35 vs. Rangers.

TRACK AND FIELD—USA/Mobil Track & Field Championships, 2/28 at 6:30. $8–$35. Madison Square Garden (465-MSG1).

STEPS—Brooklyn Half-Marathon 13.1M, 3/1 at 8 a.m. in Prospect Park, Brooklyn. New York Road Runners Club, 9 E. 89th St. (860-4455).

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

CHINA INSTITUTE IN AMERICA—Chinese Lantern Making. Make simple paper lanterns in dazzling colors and shapes with Wang Mei; for ages 5–10. 2/29 from 10:30 a.m. to noon. 125 E. 65th St. (744-8181). $15, plus $5 materials fee; accompanying adult free; reserve.

ALICE IN WONDERLAND—The Black Light Theatre of Prague presents a Czech version of Lewis Carroll's classic; for ages 5 and up. 2/27 and 28 at 7. The Triplex, Borough of Manhattan Community College, 199 Chambers St. bet. Greenwich and West Sts. (618-1980). $7; adults $12–$15; reserve.

THE PIED PIPER OF HAMELIN—Michael McGuigan demonstrates his circus, storytelling, and comedy skills in this German legend about a flute player who rids his town of rodents; for ages 4 and up. 2/29 and 3/7 at 2. CSC Theatre, 136 E. 13th St. (254-4614). $4; adults $6; reserve.

FAIRS—Enjoy magic acts, puppets, storytelling, face painting, cupcake decorating and musical performances at "Family Entertainment Day"; for ages 2–8. 3/1 from 2 to 5 at the **Stephen Wise Free Synagogue**, 30 W. 68th St. (877-4050). $5; adults $7; family $20. . .**Camp Fair.** Meet up to 45 directors of camps accredited by the American Camping Association. 3/1 from 2 to 6. Buttenweiser Hall, 1395 Lexington Ave. (996-1100). Free.

AMAZING WORLDS OF WEATHER—Learn about thunderstorms, blizzards, tornados, and typhoons in a light show with special sound effects, narrated by NBC Weatherman Al Roker; for ages 7 and up. Mon.-Fri. at 1:30 and 3:30; Sat. at 11 a.m., 1, 2, 3, 4, and 5; Sun. hourly 1 to 5. American Museum-Hayden Planetarium, 81st St. bet. Central Park West and Columbus Ave. (769-5920). $2.50; adults $5.

MONKEY BUSINESS—Watch the Monkey King as he discovers the magical Manfruit Tree in this Chinese fable with music and dance; for ages 5 and up. Sat and Sun. at 1 and 3:30; through 3/15. Hartley House Theatre, 413 W. 46th St. (666-1716). $6; reserve.

A WOMAN CALLED TRUTH—A play about slave crusader Sojourner Truth, featuring a musical score of American slave songs; for ages 9 and up. 2/29 at 8; 3/1 at 2; through 3/1. The Open Eye Theater, 270 W. 89th St. (769-4143). $6; adults $10; reserve.

THE PAPER BAG PLAYERS—You Won't Believe This, But... These seasoned entertainers return with a brand-new show featuring a family that keeps getting lost, a leaky faucet that chases the plumber, and alligators who do the "swamp stomp"; for ages 4–9. Sat. and Sun. at 2; through 3/8. Symphony Space, Broadway and 95th St. (864-5400). $12.

THE LAST PHOENIX—An evil alchemist captures the last Phoenix egg and plans to prevent the bird of fire from hatching; for ages 5–11. Sat. and Sun. at 1; through 3/8. Wings Theatre in the Archive, lower level, 154 Christopher St. (627-2961). $5; reserve.

RETURN TO THE FORBIDDEN PLANET—A rock and roll musical where the audience goes on a space mission with mile-high beehived chicks who sing fifties songs; based loosely on Shakespeare's *Tempest*; for ages 10 and up. Warning: it's a two-and-a-half hour show, with one intermission. Tue.–Fri. at 8; Sat. at 6 and 10; Sun. at 2 and 6. Variety Arts Theatre, Third Ave. and 14th St. (239-6200). $31–38.50; reserve.

MICHAEL TAUBENSLAG PRODUCTIONS—The Little Mermaid. 3/1 at 1 and 2:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $5; reserve.

WEST END GATE—Laura Simms tells myths and other tall tales; for ages 4–10. 2/29 at 1. 2911 Broadway, bet. 113th and 114th Sts. (662-8830). $6; reserve.

JACK AND THE BEANSTALK—Presented by the Marionette Theater; for ages 2 and up. Sat. at noon and 3. Swedish Cottage Theater, two blocks south of the Delacorte Theater, east of Central Park's 81st St. entrance. (988-9093). $4; adults $5; reserve.

ALFRED THE DRAGON MEETS THE WIZARD—Shy Alfred asks the audience for help in capturing the wizard, who is casting evil spells on everyone; for ages 3–7. Sat. at 3; through June. New Media Repertory Co., 512 E. 80th St. (734-5195). $6; adults $7; reserve.

EEYORE'S—Meet the Soviet-American illustrating/writing team of Vladimir Vagin and Frank Asch, with their latest book, *Dear Brother.* 3/1 at 11 a.m. at the West Side store; at 12:30 on the East Side location. 2212 Broadway at 79th St. (362-0634). 25 E. 83rd St. (988-3404). Free.

THE LITTLEST CLOWN—A full-scale musical about a youngster who grows up in a circus family; for ages 4–12. Sat. and Sun. at 1, followed by a dance party; optional lunch at 12:30. Pixie Judy's Musical Theatre, Theatre East, 211 E. 60th St. (838-8528). $14.95; with meal $19.95; reserve.

THEATREWORKS/USA—Heidi. An adaptation of Johanna Spyri's beloved story; for ages 5 and up. 3/1, 7, and 8 at 12:30. Promenade Theatre, 2162 Broadway, at 76th St. (677-5959) or (307-7171). $15.

THE PUPPET COMPANY—Harmony Castle. Al E. Gator hosts this marionette musical in which Cinderella's son, Prince Tune, courts Princess Melody, daughter of sad King Stentor, as they battle the evil magician Mordent. Sun. at 1 and 3; through 4/26. Metropolis Cafe, 31 Union Square West (741-1646). $7; reserve.

CHILDREN'S MAGIC MATINEE—Performers Todd Robbins and Imam lead this hour-long show with audience participation; for ages 4–10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

THE PUPPET PLAYHOUSE—Little Red Riding Hood. Presented by Puppets to Go. 2/29 and 3/1 at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

COMEDY/MAGIC HOUR—Lulu the Clown and magician David Berardi bring laughter to children ages 3–10. Sun. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). $10.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Humpty Dumpty Falls in Love,** Sat. and Sun. at 1:30, and **Little Red Riding Hood,** Sat. and Sun. at 3; for ages 2–10; through 3/29. The Courtyard Playhouse, 39 Grove St. (765-9540). $6; reserve.

NEW YORK PUBLIC LIBRARY—Free programs. **Dance, Dance, Dance.** Music, fine arts exploration, and creative drama games are part of this three-part series; for ages 3–5. 2/27 at 10:30 a.m. 67th Street Branch, 328 E. 67th St. (734-1717). Reserve. . .**Atiba Wilson, Djeli at Work.** African and African-American stories from North and South America, with music and audience participation; for ages 5 and up. 2/27 at 4. Hamilton Fish Park Branch, 415 E. Houston St. (673-2290). . .**Afro-Caribbean Folktales, Songs, and Games.** Presented by Kathy Price Van Felix; for ages 5–8. 2/28 at 4. Countee Cullen Branch, 104 W. 136th St. (281-0700). . .**Magic With a Soulful Touch.** Feats of magic and illusion by Phillip Jennings; for ages 5 and up. 2/29 at 2:30. Library for the Performing Arts, Heckscher Oval, 40 Lincoln Center Plaza (869-8089). . .**Intergenerational Crafts Workshop.** Knitting with Norma Ellman, five-part series; for ages 10 and up. 3/2 at 3:30. St. Agnes Branch, 444 Amsterdam Ave. (787-4014).

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sat. at 1:30; Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Beauty and the Beast. Hand-carved wooden marionettes; Escargot, a snail child; magic trees of the enchanted wood; and a "live" actor tell a tale to the music of French composer Jules Massenet; for ages 4 and up. Sat. and Sun. at 12:30. Also, Sun. at 3; through 4/18. The Puppetworks Theatre, 338 Sixth Avenue, at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.

STAGED STORIES—The World Children's Theatre presents **The Little Engine That Could, The Birds' St. Valentine's Day,** and **Kate the Giant Killer;** for ages 3 and up. 2/28 at 7. P.S. 107, Eighth Ave. at 13th St., Brooklyn (718-768-3992). $1; adults $2.

CENTRAL PARK PROGRAMS—The Dairy: Leaping Ladies. Join a Victorian visitor in making old-fashioned toys and play parlor games in the Dairy's Victorian parlor; for ages 5–11. 2/29 at 1:30. 65th St., mid-park (794-6565). Free; reserve.

THE MUSEUM OF TELEVISON AND RADIO—Re-creating Radio. A workshop where children read scripts and operate sound effects to learn about mystery, adventure, and fantasy radio programs; for ages 8–13. Sat. at 10 a.m. 2/29: **Fantasy.** $5; advance tickets recommended. (621-6600). . .Television adaptations of classic children's books; for ages 3–7. **Weekend Screenings: Peter Pan.** 2/28 and 2/29 at 1; museum admission. 25 W. 52nd St. Hours: Tue.–Sun. noon–6; Thurs. until 8. $3; adults $5.

CHILDREN'S MUSEUM OF MANHATTAN—T.V. Adventure in the Rain Forest. See yourself on television in a rain forest drama; for ages 3 and up. 2/29 at 11 a.m., 12:30, and 3. . .**Living History of Tap.** See members of The Harbor for Boys and Girls perform a history of tap dancing and dance along at the end of the show; for ages 4 and up. 3/1 at 1 and 2:15. Additional $1 for workshops. Exhibit: **Great Stuff! Fantastic Collections.** A full 5,000-square-foot exhibit of stuff kids collect: baseball cards, Barbie dolls, chopstick rests, Pez containers, and snowdomes. Tisch Building, 212 W. 83rd St., bet. Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Mon.–Fri. 1–5; closed Tues.; Thurs. after 3 free to public-school students with identification; $4.

AMERICAN CRAFT MUSEUM—Exploring African Motifs. Learn about basic textile design concepts while working with African symbols on fabric and paper; for ages 5–11 and their parents. 2/29 from 11 a.m. to 2. $6 materials fee for one adult and child; $2 each additional child, includes museum admission; reserve. 40 W. 53rd St. (956-3535). Hours: Wed.–Sun. 10 a.m.–5; Tue. until 8; Under 12 free; adults $4.50.

BOOKS

THE SECRET STAIRCASE, by Jill Barklem. Kindergarten–Grade 2. Philomel, $10.95.

SQUARES; CIRCLES; TRIANGLES, by Arnold Shapiro; illustrated by Bari Weissman. Preschool. Dial, $3.95 each.

PINK STARS AND ANGEL WINGS, by Susan Ekberg; illustrated by Michelle Neavill. Kindergarten–Grade 2. Spiritseeker Publishing, $16.95.

ESKIMO BOY, by Russ Kendall. Grades 2–5. Scholastic, $13.95.

COMPILED BY BERNICE KANNER

NIGHTLIFE
DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS	
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANDIAMO—1991 Broadway, bet. 67th–68th Sts. (362-3315). Italian restaurant with jazz nightly from 9. Through 3/7: Guitarist John Basile with Brad Terry on clarinet. **AE, MC, V**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 2/26: Frankie Paris and Cold Sweat. 2/27: East Side Blues Band. 2/28, 29: Harold Danko's Fourth Quadrennial Leap Year Event. Sets at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 3/1, Wed.–Sun. at 9 and 11:30: George Shearing Duo with Grady Tate plus Joe Pass solo. 3/2 at 9, 11, and 1 a.m.: Spirit of Life Ensemble. 3/3–8, Tue.–Thu. at 9 and 11:30, Fri.–Sat. at 9, 11:30 and 1:30 a.m.: Elvin Jones plus Steve Turre Sextet. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 2/26: Peter Himmelman and Band; Disappear Fear. 2/27: David Wilcox; Patty Larkin. 2/28: Buster Poindexter and his Banshees of Blue. 2/29, 3/1: An Evening with Mahlathini and the Mahotella Queens. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). 2/26–29: Painist Mike LeDonne with Steve Nelson on vibes, Christian McBride on bass, plus Yoron Israel on drums 2/26 only. **AE, CB, DC, MC, V.**

THE CAJUN—129 Eighth Ave., at 16th St. (691–6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes. Mon.: Don Reich Swing Trio. Tue.: Stanley's Washboard Kings. Music Mon. 7–10, Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

CHICAGO B.L.U.E.S.—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). A new club featuring Chicago area blues artists. 2/26–29: Big Tim Sarah and the BTS Express. Sets at 9:30, 11 and 12:30 a.m. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Every Mon.–Fri. from 5:30–8:30: Condon's Blues Party featuring Vernel Fournier, Sammy Price, and Haywood Henry. Through 3/1: Jazz-singer Annie Ross with pianist Tardo Hammer's Trio. 3/2: The Clifford Jordan Big Band. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 2/28: Singer-guitarist Tommy Sands. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 3/1: Bobby Hutcherson Quartet featuring Kenny Barron, Christian McBride, and Victor Lewis. 3/2: Les Paul Trio. 3/3–8: Chris Connor and her Trio. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 2/26–29: Guitarist Ernie Calabria followed by Tony Goldman in Concert with the Hal Schaefer Trio. Sets Wed.–Thu., Sun. from 6:30, Fri.–Sat. from 7. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Milton Sealey Trio with Yas Takeda and Bruce Cox, every Tue.–Sat. from 7:30–12:30 a.m. The Steve Bill Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 2/26: Gene Bertoncini Trio. 2/27: Roy Meriwether Trio. 2/28: Klaus Suonsaari Quartet. 2/29: Judy Barnett Quintet. 3/1: Cabaret Meets Jazz at J's with Terri White and Marc Heller. 3/2: *Movie Starlas* with Starla Smith and the Bross Townsend Trio. 3/3: Singer Theo Bleckmann with pianist Kirk Nurock and Art Baron on trombone. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45, Sun. from 9:30. 2/26–29: Pianist Bill Mays with Ray Drummond on bass. 3/1, 8: Jazz blues singer Tess Marsalis. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 2/26: Yuengling Shindig. 2/27: Pheeroan AkLaff Group; Damon Choice's Vibration Industrial Park. 2/29: Defunkt. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 2/26, 27: Kenny Neal. 2/28: Little Mike and the Tornadoes. 2/29: The Danny Draher Blues Band. 3/1: Blues Jam featuring the Popa Chubby Blues Band with special guests. 3/2: Ladies night with the Eastside Blues Band. 3/3: Edmund Kleefield and the Blue Morticians. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 2/29, Tue.–Sat. at 9:15 and 11:15: Singer-actress Ellen Greene. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Ron Rulier Quintet followed by David Allyn Band. Thu.: Stan Rubin Band. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars followed by Rick Hardeman and his Basin Street Five. Mon.: Howie Wyeth Ragtime Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 2/28: Ice T; Bodycount; Hardcorps. 2/29: Dinosaur, Jr.; My Bloody Valentine; Babes in Toyland. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 2/26: All-Star Jam with Tom Major, Jon Paris, Tony Garnier and Rusty Cloud. 2/27: *A Springsteen Tribute* with Tramps Like Us. 2/28: Tumblin' Dice - *A Rolling Stones Tribute*. 2/29: Mazarin. **AE, MC, V.**

SAMANTHAS'S—1495 First Ave., at 78th St. (744-9288). American-continental restaurant with jazz, Fri.– Sat. 9–1 a.m., Sun. 7–10. 2/28, 29: Richard Wyands. 3/1: Eve Zanni Trio. **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Every Tue. and Wed. from 8:30–12:30 a.m.: Janice Friedman's Jazz Trio. Thu. from 8:30–12:30 a.m.: Tim Ferguson Trio. The Ken Brauner Trio play Fri. 9:30–1:30 a.m. Sat. guest bands from 10–2 a.m. Sun.–Mon. from 7–11: Reggi Woods Quartet. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 2/26: Ipso Facto. 2/28: Tabou Combo Super Stars. 3/2: Reggae Uprising with Fat Tuesday. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 3/1: Joanna Brackeeen Quartet with Donald Harrison, Cecil McBee, and Jeff Watts. 3/2: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. 3/3–8: Pete Levin, Chuck Loeb, and Lenny White. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 2/28, 29: *Chitlin Circuit*, a new revue. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Mon.: Comedy Nite. **AE, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 2/26: LIR The Chanting House. 3/2: Life On Mars; Love Chain; Tania Bowra. 3/3: C.J. Chenier and the Red Hot Louisiana Band; The Drovers. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). Through 2/29: Tue.–Thu. at 8, Fri.–Sat. at 7 and 9:30: *The Real Live Brady Bunch*. **Terrace:** Every Mon.: Raphie D'Lugoff Trio, and Sat.–Sun. Singer Lodi Carr. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 3/1: Ray Anderson Quartet featuring Tootie Heath, Tony Purrone, and Ben Brown. 3/2: The Vanguard Jazz Orchestra. 3/3–8: Arthur Taylor's Wailers. **No credit cards.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 2/26: Cypress Hill. 2/28: Toshi Reagon Band; Faith; J.J. Jumpers. 2/29: God Street Wine; Glorified Chicken. 3/1: Mighty Mighty Bosstones. 3/2: Frankie Jackson's Soul Kitchen. 3/3: Loup Garou. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 2/29: Pianist Kenny Werner with Rufus Reid on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 2/26: Joan Osbourne with special guests Speir Mor. 2/27: Wall Street Jam. 2/28: Dessler Blue; Johnny Valentine; Matt Smith Band; The Low Road; Rhett Tyler. 2/29: Singer-songwriter David Broza and his band. **AE, CB, DC, MC, V**

COMEDY/MAGIC

CAROLINE'S COMEDY CLUB—1626 Broadway, bet. 49th–50th Sts. (757-4100). A new location for the club with a exciting classically modern room. 2/26: Comedian Bob Nelson. 2/27: K-Rock Comedy Riot Finals featuring guest performances by Henny Youngman, Howard Stern, and others. 2/28–3/1: Comedian Paul Provenza. **AE, CB, DC, MC, V.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8:30 and 10:30. Every Wed., through April: Comic Angel Salazar with *El Barrio '92*. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 3/1: Darrell Hammond, Jesse Emmett, Max Dolcelli, Vic Di Betteto, Danny Curtis, Al Romero and Scott Bruce. 3/2–8: Louis 'CK', Richie Gold, Nancy Redman, Darrell Hammond, Jim Mendrinos, Mike Eagan, Scott Bruce and Danny Curtis. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark

Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 2/26: Comedy-magicians Mark Mitton and Imam with pianist Rich Sanders. 2/27: Comedy-magician Imam and magicians Margaret Steele and Eric Decamps. 2/28, 29: Magicians Rocco and Todd Robbins, comedy-magicians Imam and Bob Markwood with pianist Rich Sanders. 3/3: Comedy-magic showcase. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 3/1: Jack Simmons with Tom Hertz, Jon Stewart and Al Lubel. 3/3–8: Adam Ferrara, Linda Smith, Al Lubel and Fred Anderson. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to singer Mimi and Mike Cossi's electronic band, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

THE CHINA CLUB—2130 Broadway, bet. 74th–75th Sts. (877-1166). Rock and roll dance club. 2/26: No Early Closure. 2/27: Wildlife; Uncle Dad. 2/28: On Line. 2/29: Misconceptions; Ipso Facto. 3/3: Talon. **No credit cards.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30–11. **AE, V.**

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing to a trio from 8, alternating with the big band sound of the Supper Club Orchestra directed by Barry Levitt from 9. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 2/29: The Second Annual Brazilian Season featuring Lygya Barreto, 2/26–29. Shows every Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 2/26: Paula Seibel. 2/27: Michael Murphy with pianist Wes McAfee. 2/28: Joe Francis with trio. 2/29: Shannon Mulholland with pianist Robert Marks; William Cannon with pianist Albee Barr. 3/1: Janet Nacca with pianist Barry Levitt; Nancy Hausman with pianist Wes McAfee. 3/2: Jennifer Heaney with pianist Barry Levitt. 3/3: Joe Francis and trio. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 2/26: *... With Dreams In His Eye,* musical revue; Brian Damson, musical comedy. 2/27: Doo-Wa-Zoo; Maria Bostick and Seth Rudetsky, musical comedy. 2/28: Baus & Troche, musical comedy duo; Gotham City Imrpov., comedy troupe. 2/29: Now Playing Michael Marotta, musical comedy; Steve Rosenfield's The Stand-Up Comedy Experience. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 2/26: Stand-Up Comedy Explosion; Broken Lizard, sketch comedy. 2/27: Susan Galardi, music and comedy; *Last Call*, musical revue. 2/28: We're Naked Under These Clothes, comedy; Singer Jim Koeppel; Stars of Tomorrow Finals. 2/29: Broken Lizard, sketch comedy; Variety Show. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 2/26: Singer David Kibbe; Singer Tracey Venner. 2/27: Baus & Troche with *Loons and Toons*; Singer Ralph Brande. 2/28: Singer Baby Jane Dexter; Singer Charles Cermele. 2/29: Singer-comedienne Helen Baldassare; Singer Annie Hughes; Baus & Troche. 3/1: Peggy Herman. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 2/26: Frankie's Bous present *Winter Camp*. 2/27: Jack Phillips with the Michael Holober Trio. 2/28: Beth Busby and Glenn White; Bourbon Street Naughties, musical duo. 2/29: James Mathews; *Forgotten Broadway,* musical revue. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 2/28: Roo and Jackie and Tim with pianist Bob Langworthy. 2/29: Judy Kreston and David Lahm in *Remembering Felicia Sanders* with special guest Irving Joseph. **AE, CB, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (751-5111). Through 5/2: Singer-pianist-entertainer Mark Nadler with his repertoire in both French and English, every Tue.–Sat. from 9. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 2/29, Tue.–Sat. at 9 and 11:15: Rosemary Clooney with pianist John Oddo, Scott Hamilton on tenor saxophone, Warren Vache on cornet, David Finck on bass and Joe Cocuzzo on drums. 3/3–28: Singer-actress Helen Schneider with *Helen Schneider Sings Harold Arlen ... A Woman's Prerogative.* **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). **Cabaret:**Clubby room with singer Nancy Dussault, 3/1 at 8 and 10:30. **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid,* Tue.–Fri.at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 2/26 at 10:30: *Hearts and Voices Cabaret,* directed by Jack Wrangler. 2/27 at 10:30: *Hearts and Voices Cabaret,* featuring Teri Lynn Paul, Mark Nadler, David Lowenstein and Laurie Sheppard. **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 2/26 at 11: Gwynne Rivers with *Sentimental Journey*. 2/27 at 8 and 10:30: Hot Jazz with Maryel Epps. 2/28 at 7:30 and 10: Jazz-blues-ballad singer Dorothy Parks. 2/29 at 7:30 and 10: Timi Michael and the Nat Jones Trio. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 3/21, Tue.–Thu. at 9:30 and Fri.–Sat. at 9:30 and 11:30: Singer Iris Williams. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 2/29, Tue.–Sat. at 8:45 and 10:45: Guitarist Jose Feliciano. 3/3–28: Eartha Kitt. **Bemelmans Bar:** Through 4/4, Tue.–Sat. from 9:30: Jazz-singer-pianist Ronny Whyte. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and friends, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

DIVA—306 E. 81st St. (650-1928). An intimate new room in a brownstone with singer-pianist Charles De Forest every Mon.–Sat. from 8–12:30 a.m. **MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.–Sat. from 6:30–11. **AE, CB, DC, MC, V,**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V.**

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RADIO HIGHLIGHTS

COMPILED BY GIA KOURLAS

WFUV— 90.7 FM
WNCN—104.3 FM
WNYC— 93.9 FM
WQXR— 96.3 FM; 1560 AM

Wed., February 26

2:00/WNCN—Mozart: Sonata for Two Pianos in D; **Telemann:** Cto. for Recorder in C.

WNYC—American Composers Orchestra. **Perle:** Dance Fantasy; **Blitzstein:** Orch. Variations; **Clayton:** *Terra Lucida*. Conductors: Paul Lustig Dunkel, Dennis Russell Davies.

WQXR—M. Haydn: Sym. in B-Flat.

3:00/WNCN—Beethoven: *Léonore*, Ov., No. 3, Op. 72; **Bach:** Trio Sonata in g.

WQXR—Mozart: Violin Cto. No. 5 in A, "Turkish."

4:00/WNCN—Gounod: *Funeral March of a Marionette;* **A. Scarlatti:** Sinfonia No. 5 in d; **M. Haydn:** Divertimento in D.

WQXR—Grieg: *Peer Gynt*, Suite No. 1.

5:00/WNCN—Khachaturian: *Masquerade,* Waltz; **Vivaldi:** Cto. for Violin No. 3 in G, "La Stravaganza," Op. 4.

WQXR—Handel: Cto. Grosso in B-Flat, Op. 6.

6:00/WNCN—Gershwin: "I Got Rhythm," Variations; **J.F. Fasch:** Sinfonia for Strings in G; **Dittersdorf:** Sym. in C.

7:00/WNCN—R. Strauss: *Don Juan,* Op. 20; **Danzi:** Sinfonia Concertante in B-Flat; **Beethoven:** *Egmont Overture,* Op. 84.

8:00/WNCN—Mozart: Violin Sonata in B-Flat; **Massenet:** *Manon,* Act Two, Scene One, "A Party at the Hotel Particulier."

9:00/WNCN—Tchaikovsky: Sym. No. 6 in b, "Pathétique," Op. 74.

Thu., February 27

2:00/WNCN—Rachmaninoff: Piano Sonata No. 2 in b-flat, Op. 36; **J. Haydn:** Cto. for Flute and Oboe No. 1 in C.

WNYC—Vaughan Williams: Sym. No. 6.

WQXR—Handel: Organ Cto. No. 3 in B-Flat, Op. 7.

3:00/WNCN—Smetana: *Má Vlast,* "Moldau"; **Mozart:** Cto. for Piano No. 2 in B-Flat.

WQXR—Tchaikovsky: Suite No. 2 in C.

4:00/WNCN—Glinka: *Russlan and Ludmilla,* Ov.; **Scheidt:** *Battle,* Suite; **Handel:** Cto. for Recorder in B-Flat, Op. 4.

WQXR—Berlioz: *King Lear,* Ov.

5:00/WNCN—Beethoven: *Fur Elise;* **Vivaldi:** Cto. for Oboe in D.

WQXR—C.P.E. Bach: Sym. in A.

6:00/WNCN—Naudot: Cto. for Recorder in G, Op. 17; **C.P.E. Bach:** Sym. No. 4 in A.

7:00/WNCN—Copland: *Billy the Kid,* Ballet Suite; **Rossini:** String Sonata No. 4 in B-Flat.

8:00/WNCN—Kraus: Sinfonia in E-Flat; **Glinka:** Piano Trio in d, "Pathétique."

9:00/WNCN—Mendelssohn: Cto. for Violin in e, Op. 64.

Fri., February 28

2:00/WNCN—Mozart: Cto. for Flute No. 2 in D; **Gershwin:** Second Rhapsody for Piano.

WQXR—Francaix: *Preludes,* Nos. 1–12, Op. 28.

3:00/WNCN—Bruch: Cto. for Violin No. 1 in g, Op. 26; **DeLalande:** Third Caprice.

WQXR—Schubert: Sym. No. 3 in D.

4:00/WNCN—Brahms: Hungarian Dance No. 6 in D; **Handel:** *Saul,* Trio Sonata in C; **Tubin:** Toccata.

WQXR—Gershwin: Second Rhapsody for Piano and Orch.

5:00/WNCN—Field: Rondo for Fortepiano and Strings in A-Flat; **Rossini:** *Siege of Corinth,* Ov.

WQXR—Elgar: Three Bavarian Dances.

6:00/WNCN—Mozart: *Don Giovanni,* Ov.; **Vivaldi:** Cto. for Bassoon in d; **Holst:** Suite No. 1, "March."

7:00/WNCN—Rachmaninoff: "Rhapsody on a Theme of Paganini," Op. 43; **Beethoven:** *King Stephan,* Ov., Op. 117.

8:00/WNCN—Bach: Cto. for Violin in d; **Dvorák:** *Noon Witch,* Op. 108.

9:00/WNCN—Tchaikovsky: Serenade for Strings in C, Op. 48.

WQXR—Detroit Symphony Orchestra. **Holst:** *The Perfect Fool;* **Stravinsky:** Violin Cto. in D; **Mendelssohn:** Sym. No. 1 in c; Octet for Strings, Scherzo, Op. 20. Conductor: Raymond Leppard.

Sat., February 29

10:00 a.m./WNCN—J. Haydn: Sym. No. 44 in e, "Trauersinfonie"; **Franck:** Symphonic Variations for Piano and Orch.

11:00 a.m./WNCN—Bach: Cto. for Violin No. 2 in E; **Schumann:** Overture, Scherzo, and Finale, Op. 52.

12:00/WNCN—Janácek: Sinfonietta; **Beethoven:** Piano Sonata No. 1 in f, Op. 2.

1:00/WNCN—Rimsky-Korsakov: *Sheherazade,* Op. 35.

1:30/WQXR—"Texaco-Metropolitan Opera Broadcast." **Rossini:** *Il Barbiere di Siviglia*.Conductor: Weikert; cast: Von Stade, Olsen, Hampson, Quilico, Ramey.

2:00/WNCN—J. Haydn: Sym. No. 7 in C, "Noon"; **Mozart:** Cto. for Horn No. 3 in E-Flat.

3:00/WNCN—Handel: *Music for the Royal Fireworks;* **Cambini:** Sym. in D.

4:00/WNCN—Vivaldi: *The Four Seasons,* "Summer," Op. 8; **Beethoven:** Piano Sonata No. 6 in F, Op. 10.

5:00/WNCN—Suppé: *Poet and Peasant,* Ov.; **Schubert:** Impromptu No. 1 in e-flat; **C. Stamitz:** Octet No. 1 in B-Flat.

6:00/WNCN—Bizet: *Children's Games;* **Schumann:** Concertpiece for Four Horns and Orch., Op. 86.

7:00/WNCN—Ravel: *Bolero;* **Zelenka:** Sonata No. 5 in F.

8:00/WNCN—W.S. Bennett: Sym. in g; **J. Haydn:** Cto. for Flute No. 1 in D.

9:00/WNCN—Paganini: Cto. for Violin No. 1 in D, Op. 6.

Sun., March 1

10:00 a.m./WNCN—Vivaldi: *The Four Seasons,* "Winter," Op. 8; **Carulli:** Cto. for Guitar in A, Op. 140; **Brahms:** String Sextet No. 1, Andante and Variations in B-Flat, Op. 18; **Falla:** *Three-Cornered Hat,* Suite.

11:00 a.m./WNCN—Bach: Cto. for Two Violins in d; **Beethoven:** Piano Qt. No. 2 in D; **Cimarosa:** Sym. in D.

12:00/WNCN—Handel: *Music for the Royal Fireworks;* **Boccherini:** Sinfonia in B-Flat.

1:00/WNCN—Chicago Symphony Orchestra. **Ran:** Fanfare; **Debussy:** Nocturnes for Orch.; **Bartók:** *Cantata Profana;* **Schoenberg:** Variations for Orch.; **Ravel:** *La Valse*. Conductor: Boulez; cast: Aler, Tomlinson.

3:00/WNCN—Prokofiev: *Lieutenant Kijé Suite*, Op. 60; **Dvorák:** Sonatina in G, Op. 100.

4:00/WNCN—Rossini: *The Barber of Seville*, Ov.; **Bohm:** Overture in D.

5:00/WNCN—Bach: Toccata and Fugue in d; **Boyce:** Overture No. 6 in d; **Albinoni:** Cto. for Two Oboes in G, Op. 9.

6:00/WNCN—Handel: *Water Music*, Suite No. 2 in D; **Cimarosa:** Cto. for Two Flutes in G; **Mozart:** Sym. No. 10 in G.

7:00/WNCN—Rachmaninoff: "Rhapsody on a Theme of Paganini," Op. 43; **Boccherini:** String Qnt. in D, Op. 39.

9:00/WNCN—Offenbach: *Gaite Parisienne*.

Mon., March 2

2:00/WNCN—Dvorák: *Czech Suite*, Op. 39; **Quantz:** Cto. for Flute in G.

WQXR—Rossini: *Torvaldo e Dorliska,* Ov.

3:00/WNCN—Rossini: *The Thieving Magpie,* Ov.; **Beethoven:** Violin Sonata No. 3 in E-Flat, Op. 12; **Mozart:** Sym. No. 11 in D.

WQXR—Hindemith: *Themes by Carl Maria von Weber,* Symphonic Metamorphosis.

4:00/WNCN—Chapi: *La Revoltosa*, Ov.; **Boyce:** Sym. No. 2 in A; **Smetana:** *Má Vlast*, "Sarka."

WQXR—Berlioz: *Reverie et Caprice*.

5:00/WNCN—Corder: *Prospero*, Ov.; **Bernstein:** *On the Town*, "Times Square."

WQXR—Sibelius: *Night Ride and Sunrise*.

6:00/WNCN—Chabrier: *Espana;* **Vivaldi:** Cto. for Violin in g; **Sullivan:** *Overture di Ballo*.

7:00/WNCN—Bach: "Brandenburg" Cto. No. 4 in G; **Schubert:** Sonatina for Violin and Piano in a; **J. Haydn:** Divertimento for Winds No. 15 in F.

WQXR—Smetana: *Má Vlast*, Excerpts; *The Bartered Bride*, Excerpts.

8:00/WNCN—WNET Simulcast, "Live from Lincoln Center: Rossini Bicentennial Gala." Featuring Marilyn Horne, June Anderson, Frederica von Stade, Thomas Hampson, and Samuel Ramey. With the Concert Chorale and the Orchestra of St. Luke's conducted by Roger Norrington.

WQXR—Wagner: *Siegfried Idyll;* **Prokofiev:** Violin Cto. No. 2.

9:00/WQXR—The Royal Concertgebouw Orchestra. **Berwald:** Sym. No. 4 in E-Flat. Conductor: Herbert Blomstedt. **Mozart:** Violin Cto. No. 5 in A, "Turkish." Conductor: Riccardo Chailly. **Mendelssohn:** Sym. No. 4 in A. Conductor: Neeme Jarvi.

Tue., March 3

2:00/WNCN—Gyrowetz: Cto. for Piano in F, Op. 26; **J. Haydn:** String Qt. in A, Op. 20.

WQXR—Offenbach: Cto. Rondo for Cello and Orch.

3:00/WNCN—Bach: "Brandenburg" Cto. No. 3 in G; **Beethoven:** Piano Sonata No. 5 in c, Op. 10; **Albinoni:** Cto. for Three Oboes in C.

WQXR—Dorati: *Der Rosenkavalier,* Suite.

4:00/WNCN—Handel: Recorder Sonata in B-Flat; **Vivaldi:** Cto. for Violin in A, "The Cuckoo"; **Suppé:** *Light Cavalry,* Ov.

WQXR—Bach: "Brandenburg" Cto. No. 2 in F.

5:00/WNCN—Bizet: *Carmen,* "March of the Toreadors"; **M. Haydn:** Sym. in D; **Mendelssohn:** *A Midsummer Night's Dream*.

WQXR—Mendelssohn: *Ruy Blas,* Ov.

6:00/WNCN—J. Williams: *Cowboy,* Ov.; **Vivaldi:** Cto. for Violin No. 9 in F, "La Stravaganza," Op. 4; **Rubinstein:** *Feramors,* "Bridal Procession."

7:00/WNCN—Lebrun: Cto. for Oboe No. 1 in d; **Bach:** "Brandenburg" Cto. No. 5 in D.

8:00/WFUV—"A Box at the Opera." **Verdi:** *Nabucco*.

WNCN—J. Haydn: String Qt. in G, Op. 76; **Mozart:** Cto. for Piano No. 6 in B-Flat.

WQXR—Tchaikovsky: Sym. No. 6, "Pathétique."

9:00/WNCN—Mendelssohn: Sym. No. 3 in a, "Scottish," Op. 56.

WQXR—The Florida Philharmonic Orchestra. **Ives:** *Yale-Princeton Football Game;* **Gershwin:** *An American in Paris*.

TELEVISION
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
CNN Cable News Network
MAX Cinemax
CUNY City University Television
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
TNN The Nashville Network
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., FEB. 26

8:00 p.m.

5 Heaven Can Wait (1978). Warren Beatty, as a star quarterback, is plucked to paradise prematurely and then permitted to return to Earth in the body of another. Beatty's version of *Here Comes Mr. Jordan* tries more for comedy than poignancy, and with Elaine May and Buck Henry sharing credits, it ought to have been funnier. (2 hrs.)

13 The Mexicans: Through Their Eyes. A *National Geographic Special* that presents not only the landscape and history of Mexico but the troubled state of its population. With a close look at the lives of the rich and the poor, of the country's philosophers, artists, and historians. (1 hr.) Also shown at **9:00** on **21**.

A-E Korea and the Cold War. Host Edward Herrmann leads a one-hour exploration of the tensions—both real and imagined—that led to the Cold War, including the retreat of Chiang Kai-shek and the struggles in Indochina and Korea. (1 hr.) Also shown at **midnight.**

9:00

7 When Harry Met Sally . . . (1989). Writer Nora Ephron and director Rob Reiner deep in Woody Allen territory. Sally (Meg Ryan), a fussy but adorable young journalist, and Harry (Billy Crystal), a know-it-all political consultant, hold hands and complain to each other about their lives for years. The dénouement is predictable but satisfying. With Carrie Fisher and Bruno Kirby. (2 hrs.)

13 The Feud. (Reviewed in this issue). This *American Playhouse* adaptation of Thomas Berger's 1983 novel is, writes John Leonard, equal parts Hatfields versus McCoys, *Romeo and Juliet, Oklahoma!* and an Elizabethan revenge play. Two North Carolina families, the Beelers and the Bullards, turn a molehill into a very ugly mountain indeed. With Ron McLarty, Joe Grifasi, Rob Venderberry, Rene Auberjonois. (2 hrs.) Also shown at **midnight.**

10:00

2 48 Hours—"48 Hours on Hate Street." A survey of the rising wave of American hate, from Klansmen to ministers to masters of revisionist history. (1 hr.)

CUNY Broken Strings (1940). Clarence Muse, whose only lead roles were in all-black films, stars here as a classical violinist with a son who goes the jazz route. With Sybil Lewis, Tommiwitta Moore, Matthew "Stymie" Beard; Bernard B. Ray directed. Shown with the 1929 Bessie Smith short **St. Louis Blues.** (1 hr. 30 min.) Also shown Friday at **11:30 p.m.** and Saturday at **9:30 a.m.**

12:05 a.m.

TBS Year of the Dragon (1985). Downright awful in spots, Michael Cimino's movie about organized crime in Chinatown is also charged-up, explosive fun, with scenes of flashing brilliance that are crazily alive and exuberant. With Mickey Rourke as a bullying cop and John Lone as a young, college-educated hood. (2 hrs.)

THU., FEB. 27

8:00 p.m.

TBS Diana Ross in a pair of films, neither of them wonderful but both interesting. First, Ross does well as Billie Holiday in **Lady Sings the Blues** (1972), which co-stars Billy Dee Williams and Richard Pryor. At **11:05, Mahogany** (1975), a far-fetched melodrama about a poor girl from Chicago who becomes a big fashion model but ditches fast-lane life for a poor politician. (2 hrs. 20 min.)

9:00

13 49 Mystery!—"Poirot III: How Does Your Garden Grow?" Hercule Poirot is faced with a most baffling case when, in the wake of having a rose named after him in the Chelsea Flower Show, his partner, Hastings, develops hay fever—and more. With David Suchet and Hugh Fraser. (1 hr.) Also shown at **10:00 on 21**, at **midnight** on **13**, and Friday at **9:00 p.m.** on **50**.

10:00

13 No Father, No Mother, No Uncle Sam. A one-hour documentary that follows the lives of some of the mixed-race babies fathered by black American soldiers who served in England during World War II. (1 hr.)

BRV The South Bank Show—"August Wilson." The playwright, whose *Piano Lesson* won the Pulitzer Prize, revisits the Pittsburgh ghetto where he grew up. With excerpts from several of his plays. (1 hr.) Also shown Sunday at **10:00 p.m.**

2:00 a.m.

11 Foxes (1980). This movie starts as a messy and sensual comedy of late adolescence, in which we get to see lower-middle-class life from the point of view of four sixteen-year-old girls in North Hollywood, but then it suddenly changes into a cautionary tale about the perils of growing up with weak parents. With Jodie Foster, Sally Kellerman, and Cherie Currie. (2 hrs.)

FRI., FEB. 28

8:00 p.m.

4 Scorch. If you've been missing Alf, cheer up. Scorch, a 1,300-year-old dragon with an attitude, takes up residence with a single father and his young daughter in Connecticut. Followed, at **8:30,** by the debut of **Fish Police,** a half-hour animated mystery/comedy about a squad of fish cops trying to put the lid on underwater crime. Featuring the voices of Ed Asner, Robert Guillaume, Jonathan Winters, and many others.

9:00

4 I'll Fly Away. The often splendid series, starring Sam Waterston and Regina Taylor, returns after a long hiatus for at least nine new episodes. (1 hr.)

5 Sightings: Ghosts. Any number of ghosts, poltergeists, and the like are out there, we're told in this retrospective of ghostly phenomena. With high-tech ghostbusters who poke around active "haunts." (1 hr.)

13 . . . Talking With David Frost. Warren Beatty lets his hair down with the British interviewer. (1 hr.)

A-E Who Killed JFK? On the Trial of the Conspiracies. A new documentary in which Bill Kurtis interviews Gerald Ford, Oliver Stone, and Robert Blakey, former chief counsel on the House Assassination Committee. (1 hr.)

10:00

4 Nightmare Cafe. (Reviewed in this issue.) Wes Craven, the man behind the *Nightmare on Elm Street* films, takes to television with a creepy weekly drama wherein dead folks mingle with living ones at a riverfront café. (1 hr.)

13 49 Sarah Vaughan: The Divine One. Vaughan, who cut her teeth on gospel in Newark, went on to sing with Earl Hines, Billy Eckstine, and Dizzy Gillespie. Here's a look at the woman who combined virtuosity with soul as few ever have. (1 hr.)

BRV The History of Boogie Woogie. Archival film, interviews with musicians, and a sampling of the music itself, from Big Joe Duskin and Axel Zwingenberger. (1 hr.)

HBO Lethal Weapon (1987). Mel Gibson's volatile performance as a suicidal, devil-may-care Los Angeles cop is the best thing by far in this absurdly violent movie. As the partner—a mature married man freaked out by Gibson's larks—Danny Glover is overbearing and mannered, and the chases, the torture scene, and the big fight at the end are, ultimately, numbing. (2 hrs.)

MIDNIGHT

13 The 90's—"The American Way." A left-handed view of American presidential politics, including thoughts from voters of the type who aren't often seen on TV. With highlights of the New Hampshire campaigns of candidates including Bill Clinton, Pat Buchanan, Paul Tsongas, and James "Bo" Gritz. (1 hr.)

SAT., FEB. 29

12:30

13 We Do the Work. A look at two issues facing the American work force. In "Rush to Health," a coalition of labor and citizens' groups drive ambulances cross-country to demand national health care; and "Replacement Workers" examines the Senate's vote on the replacement-worker bill. (30 min.)

12:40

50 Inspired American music, all day and night. First, **John Hammond: From Bruce Springsteen to Bessie Smith,** a profile of the legendary producer. At **2:00, Dizzy Gillespie: Quintet Live,** from his 1987 tour. At **2:45, Satchmo,** a profile of the extraordinarily talented and beloved Louis Armstrong. At **4:20, Sarah Vaughan: The Divine One** (see Friday at 10:00 p.m.). At **6:00, Duke Ellington,** an *American Experience* profile of the bandleader and composer. At **8:00, Philip Morris Superband Jazz,** a program featuring groups led by pianist Ahmad Jamal and saxophonist Johnny Griffin. At **9:30, Newport Jazz '91,** with John Lee Hooker, Jazz Futures, and John Hammond (Jr.). And, at **11:00, The Jazz Room: Tanareid,** featuring the quartet led by Akira Tana and Rufus Reid. (1 hr.).

4:30

7 ABC's Wide World of Sports. The women's all-around competition at the World Gymnastics Competition and the live start of the tenth running of the Iditarod Trail Sled Dog Race.

5:00

11 Road Warrior (1982). The bomb has been dropped, and a few survivors have barricaded themselves in a compound, while outside, a roving gang of marauders on motorcycles rapes and pillages. Director George Miller reworks the ingredients of the American Western and some Kurosawa films into this post-apocalyptic wilderness. Starring Mel Gibson as the loner-outsider hero, Max. (2 hrs.)

5:30

13 Wild America—"The Amazing Armadillo." The armadillo ("little armored one") can dig, swim, and migrate with the best of them, not to mention beat the daylights out of just about any foe. (30 min.)

7:05

TBS Cheyenne Autumn (1964). John Ford's last Western, about a tribe of Cheyenne Indians on a long journey back to their homeland after a stretch of government relocation, is a good one. With James Stewart, Richard Widmark, Karl Malden. (3 hrs.)

8:00

2 Beverly Hills Cop II (1987). Wisecracking Eddie Murphy, a Detroit cop out of water in California, tries to float this pallid sequel, without a lot of help or success. With Judge Reinhold, Jurgen Prochnow, Ronny Cox; Tony Scott directed. (2 hrs.)

13 The Barkleys of Broadway (1949). A Comden-Green script and stars Ginger Rogers and Fred Astaire keep this one moving. Fred and Ginger are a theatrical couple who split up after arguing the virtues of drama versus musicals. But all ends well. (2 hrs.) Also shown Sunday at **2:30 p.m.**

A-E Prince of the City (1981). Sidney Lumet's overlong but gripping picture about corruption in the New York Police Department, starring Treat Williams as a whistle-blower who becomes ostracized in a big way. Jerry Orbach, Bob Balaban, and Lindsay Crouse co-star. Based on the novel by Robert Daley, which told a true story. (3 hrs.)

HBO For Richer, for Poorer. (Reviewed in this issue.) A new movie starring Jack Lemmon as a man who had everything but, because his son turned out to be a loafer, throws it all away to try to recapture what was satisfying about life. With Talia Shire, Joanna Gleason, Madeline Kahn, and Jonathan Silverman. (1 hr. 30 min.) Also shown Monday at **11:00 a.m.** and **8:00 p.m.**

LIFE Silkwood (1983). Delicate, beautifully acted, and finally terrifying real-life horror story of the final days of Karen Silkwood, the nuclear-fuel-plant worker who died mysteriously in 1974 while trying to expose hazardous conditions. With Meryl Streep, Kurt Russell, and Cher; Mike Nichols directed. (2 hrs. 30 min.)

9:00

49 Wolftrap Presents Victor Borge's 80th Birthday Celebration. The delightful Dane, a master of both the piano and the pratfall, in a two-hour concert.

10:00

7 The Boys of Twilight. A new series in which Wilford Brimley and Richard Farnsworth play the deputy and sheriff, respectively, of a mountain town suddenly besieged by the rich and famous. Louise Fletcher plays Farnsworth's wife. (1 hr.)

13 Harvey (1950). Mary Chase's Broadway play made it to the screen in very good shape, and with much of the cast intact. Jimmy Stewart stars as Elwood P. Dowd, who has a difficult time convincing his sister (and others) that his invisible rabbit pal, Harvey, is for real. With Josephine Hull, Peggy Dow; Henry Koster directed. (1 hr. 45 min.)

SHO Championship Boxing. A rematch between WBC super featherweight champ Azumah "The African Warrior" Nelson (33-2-1, 25 KOs) and Jeff "The Thunder From Down Under" Fenech (25-0-1, 19 KOs). Live from Melbourne, Australia.

11:00

AMC The Great Dictator (1940). Brilliant satire and social comedy from Charles Chaplin, who plays both a Jewish barber and a dictator named Adenoid Hynkel. With Jack Oakie and Paulette Goddard. (2 hrs. 30 min.)

SUN., MAR. 1

NOON

2 NCAA Basketball. A pair of games, starting with a Big East matchup between Connecticut and Seton Hall. Then Illinois visits Assembly Hall and the Indiana Hoosiers.

9 L.A. Marathon. Live coverage of the country's second-largest marathon, with about 20,000 runners, some of whom are trying to qualify for this summer's Olympic Games.

12:30 p.m.

4 NBA Basketball. After the Portland Trail Blazers mix it up with the world-champion Chicago Bulls, the Utah Jazz take a short trip to play the Phoenix Suns.

5:00

49 Those Fabulous 40's. Hal Linden is the host of this big-band dance party, taped at the Hollywood Palladium and featuring the music of Glenn Miller, Benny Goodman, and Artie Shaw. (2 hrs.)

6:00

13 Democratic Presidential Primary Forum. With two days until the Maryland primary and only nine until Super Tuesday, the Dems try to score points and voters while Washington political analyst Bob Beckel moderates. Live from the University of Maryland.

8:00

13 Elephant Seals: Those Magnificent Diving Machines. Ever wonder about the underwater life of the northern elephant seal? Wonder no more. (1 hr.) Also shown at **9:00** on **21**.

31 Pygmalion (1938). A stellar version of Shaw's great play. Wendy Hiller stars as the cockney flower girl who proves it ain't what you say, it's the way you say it, and Leslie Howard is the professor who so reluctantly loves the thing he creates. Directed by Anthony Asquith and Leslie Howard. (1 hr. 40 min.)

A-E The Cloning of Joanna May. (Reviewed in this issue.) An odd love story via British TV, from Fay Weldon's novel, about a couple whose love is so, well, strong, that Carl (Brian Cox) collects genetic samples from Joanna (Patricia Hodge) so he can make some duplicates for down the road. With Billie Whitelaw as the private eye called in to round up the clones. (3 hrs.) Also shown Tuesday at **8:00 p.m.**

MAX Network (1976). Sidney Lumet directs, at the top of his lungs, an overwrought Paddy Chayefsky diatribe against decrepitude and impotence. As satire of TV it's not much, but the acting by William Holden, Robert Duvall, Peter Finch, Faye Dunaway, and Beatrice Straight is often impressive. (2 hrs.)

SHO The Silence of the Lambs (1991). A shockingly powerful thriller, directed by Jonathan Demme. Clarice Starling (Jodie Foster), a young FBI trainee, is sent by her boss and mentor, Crawford (Scott Glenn), to interview an incarcerated serial killer, Dr. Hannibal Lecter (Anthony Hopkins), to gain insights into a similar killer now on the loose. (2 hrs.)

9:00

2 A Woman Scorned: The Betty Broderick Story. Meredith Baxter plays Broderick, the wife of a San Diego lawyer (Stephen Collins) who left her and their four children for another woman, cutting her off financially. Ultimately, Broderick kills both her ex-husband and his new wife, pleading that anyone in her situation would have done the same thing. (2 hrs.)

4 Perry Mason: The Case of the Posthumous Painter. (Reviewed in this issue.) Painter Truman York (David Soul), who supposedly died five years earlier, turns up again and is promptly killed. It's up to Raymond Burr to figure out the mess. (2 hrs.)

7 Muhammad Ali's 50th Birthday Celebration. The Greatest is toasted by Billy Crystal, Hammer, Whitney Houston, and a plethora of former champs, including Joe Frazier, Larry Holmes, Sugar Ray Leonard, and Floyd Patterson. (2 hrs.)

13 Adam Bede. (Reviewed in this issue.) Patsy Kensit, Iain Glen, and Susannah Harker star in a BBC adaptation of the George Eliot novel about a young carpenter who's betrayed by the beautiful young girl he loves. There's sadness, heartache, tears, joy—the works. (2 hrs.) Also shown Monday at **midnight.**

49 Howard Keel at Royal Albert Hall. The musical master works his ways through "Some Enchanted Evening," "Old Man River," a medley from *Oklahoma!* and many others. (1 hr.)

DIS Blood in the Face. A look at the North American white-supremacist movement, unnarrated, consisting of interviews with members of the Ku Klux Klan, American Nazis, Aryan Nation, and the Christian Identity sect. (1 hr. 30 min.)

11:00

13 The Struggle for Peace: Israelis and Palestinians. A look at Israelis and Palestinians who, though not part of the official peace process, are doing all they can to bring a peaceful solution to the land they share. (1 hr.)

MON., MAR. 2

8:00 p.m.

13 Live From Lincoln Center—"Rossini Bicentennial Birthday Gala." To celebrate Gioacchino Rossini's 200th birthday, Roger Norrington conducts the Orchestra of St. Luke's in an ambitious Rossini program sung by June Anderson, Deborah Voigt, Marilyn Horne, Frederica von Stade, Kathleen Kuhlmann, Mimi Lerner, Rockwell Blake, Chris Merritt, Thomas Hampson, Jan Opalach, Henry Runey, and Samuel Ramey. Simulcast on WNCN—104.3 FM. (3 hrs.)

9:00

4 Woman With a Past. (Reviewed in this issue.) The woman is Pamela Reed, and the past is one that includes robbing a jewelry store, breaking out of jail, and buying her children, whom her wicked husband stole from her. With Dwight Schultz, Paul LeMat, Carrie Snodgress. (2 hrs.)

7 Lock Up (1989). A generally terrible film, for Sly Stallone fans only, in which a prison inmate battles a ruthless warden and his squad of sadistic guards. With Donald Sutherland and Darlanne Fluegel. (2 hrs.)

DIS Tales of Wood and Water. A one-hour profile of the art of constructing wooden boats, focusing on a boat-building community in Maine. (1 hr.)

10:00

49 Nova—"Avoiding the Surgeon's Knife." A look at four Californians who unblocked their arteries without the help of surgery or drugs. (1 hr. 15 min.)

TUE., MAR. 3

7:30 p.m.

11 Midnight Run (1988). A road movie and bumbling comedy of violence starring Charles Grodin, a Mafia accountant who has ripped off the mob and then jumped bail, and Robert De Niro, a tough ex-cop who has become a bounty hunter and who wants to turn Grodin in and collect a large reward. As different as they are, they both turn out to be honorable and, for the most part, fun to watch. Martin Brest directed. (2 hrs. 30 min.)

SHO We All Have Tales—"Rumpelstiltskin." The tale of Rumpelstiltskin, who spins straw into gold, is narrated by Kathleen Turner, with accompanying music by Tangerine Dream. (30 min.)

8:00

13 Nova—"Making a Dishonest Buck." Forget high finance—the quickest way to get rich is still to make your own money. A look at the counterfeiting of U.S. currency, which is said to be quite easy, and what the government is doing to stem the flow. (1 hr.) Also shown at **9:00** on **21** and at **midnight** on **13**.

49 Over New England. A bird's-eye sweep of the mountains, lakes, and woods of New England. (1 hr. 30 min.)

LIFE thirtysomething Mini-Marathon. Four hours of the hit series about seven friends in their mid-thirties, a precursor to daily showings that start Wednesday—at **2:00 p.m.** and **11:00 p.m.** on weekdays, and Saturdays at **3:00 p.m.**

9:00

2 Grave Secrets: The Legacy of Hilltop Drive. Patty Duke, David Selby, and David Soul star in a new TV movie based on the nonfiction book *The Black Hope Horror,* about a family who learn that the house they've just built rests atop a cemetery. (2 hrs.)

13 Who Is David Duke? That's one of the questions posed by *Frontline* correspondent Hodding Carter; another is "Has he really changed?" Here's a one-hour look at the presidential candidate whose troubled childhood, devotion to Nazism and the Ku Klux Klan, and recent turn to respectability have made America notice him without necessarily knowing much about him. (1 hr.) Also shown at **1:00 a.m.**

9:30

7 The Happy Days Reunion Special. Host Henry Winkler (Fonzie, if you have to ask) and most of the rest of the cast of the long-running comedy *Happy Days* reminisce about how much fun it was to make the show. (1 hr. 30 min.)

10:00

13 That Delicate Balance II: Our Bill of Rights. "Criminal Justice: From Murder to Execution" is the fifth and final part of this series exploring the modern applicability of the Bill of Rights. Tonight, moderator Jack Ford proposes a hypothetical case involving the sexual molestation and murder of a five-year-old girl, inviting panelists to wrestle with the issue of protecting those accused of heinous crimes. (1 hr.) Also shown at **10:45** on **49**.

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 6, 1992 issue:** $34.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $495 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Iris Agar for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500.

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VILLAS

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HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $525 per inch, one-time insertion. Complete rate card available. ***Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.*** Phone orders accepted only with AMEX, Mastercard or Visa. **Health And Fitness** Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. **Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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BOAT AND YACHT

New York Boat And Yacht is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads; $38.00 per line, seven consecutive ads. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display classified ads are accepted. Complete rate card available. ***Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.*** Phone orders accepted only with American Express, MasterCard or Visa. **Boat And Yacht Section,** Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, NY, NY 10001, 212-643-6500. **Contact Denise Sisto for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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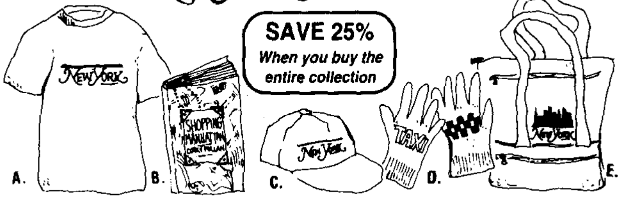

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New York Entertaining is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads; $38.00 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $525 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining** Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. **Contact Denise Sisto for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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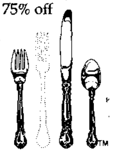

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A Touch Of Class—A charming, enthusiastic, distinguished surgeon, extraordinarily successful, warm, good-looking, GQ-type, 30s, who is genuine, witty, caring, tall, slim. Needs delightful woman, tall, to 38, for spectacular friendship, romance. Reply requires photo. 4784 ✉

Zenned-Out Wall Street Woman—36, seeks a funny MacNeil/Lehrer watcher with a great smile. Are you a gentle soul, age 34-43, interested in sharing life's more abiding pleasures? Outdoor type preferred, but no holier-than-thous please. Note/photo. 9333 ✉

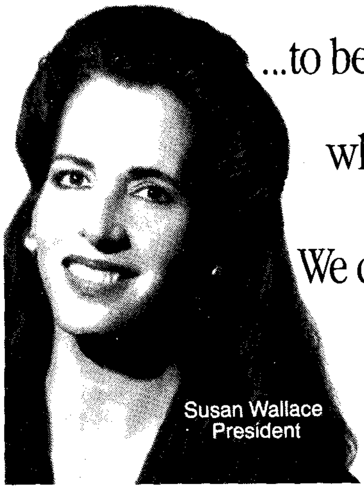
Fun-Loving Miami Plastic Surgeon—Sensitive and romantic, in shape - loves travel, tennis, ski, scuba, rollerblades, theater, opera, ballet. Looking for loving, laughing, easygoing, in-shape, intelligent, independent, 35-45-year-old soulmate. Nonsmoker. Willing to travel to meet. Photo/note/phone. 9328 ✉

Sophisticated, Stunning Widow—Journalist with intense interest in the arts and life seeks compatible, 60something man of the world. Photo. 9308 ✉

One Exceptional Professional—Handsome single male - 35, 6'4", 180, athletic, cultured, with good mind, honest, affectionate - seeks one compatible, intelligent, secure, warm, fun-loving, special lady with the time and desire to share life's pleasures. Photo/note please. 5153 ✉

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Cost is $33.00 per line, 2-line minimum.** Approximately 36 characters equals 1 line. Limited abbreviations. Add $25.00 for NYM Box Number. Leave 10 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First page placements (for a production cost of $50.00) and all other Strictly Personals ads are accepted on a first-come-first-served basis, depending on availability in the issue. Phone response service is available. **Phone response line is open for 4 weeks after ad is published.** To place an ad by mail, advertiser must include daytime phone and address, send to: New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001. Phone orders accepted with MC, VI or Amex. Call 212-643-6500. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions. Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.



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TAKE CONTROL OF YOUR SOCIAL LIFE

The Double Life Of Veronique—31, professional, Jewish - loved this movie. Seeks bright, sensitive woman to enjoy films, dining and much more. together. 5144 ✉

Lively, Lovely Artist—Seeks warm, fit, imaginative, literate, nonsmoking NYC man, 44-55 - enjoys Matisse, Beethoven, selfhood, closeness. Photo. 9348 ✉ ☎

Very Pretty—Slender, fun-loving, 29, Latin-Asian mix, seeks attractive man, 34-40, preferably Italian, for relationship. Photo/note/phone. 5147 ✉

Sauteeing Garlic, Dancing All Night—Singing in the choir, kissing and cuddling, playing the net, selling an idea. Christian white female, 44, pretty, petite, professional, black hair, brown eyes, wants "someone to watch over me". 4795 ✉ ☎

Modelesque Body, Mensa Brain—Beautiful and sweet, single white female, 28, Ivy-educated attorney - seeks very handsome, well-educated, successful, single (never married), white Christian male for lasting relationship. Please be under 35, over 5'8", sensitive and sincere, with a great sense of humor, a spirit of adventure and a full head of hair. (212) a plus. Note/phone/photo. 9316 ✉

Make Me Laugh—And I will be your audience forever! Bright, attractive, petite Jewish female, 29, seeks witty, spontaneous, romantic male, 30-39, for caring and sharing relationship. Note/photo/phone. 9336 ✉ ☎

Mature, Sensitive, Playful Man—Therapist - seeks woman, 40-55, soft, lively, with sense of self, for a growing relationship. Photo/note. 9305 ✉

Fore!—Jewish woman, Ivy MBA, 30, seeks to tee-off relationship with Jewish man, 30-40. Are you adventurous driving down the fairway? At times content to putter around? Sensitive enough to chip it in from the rough? Able to laugh in a bunker? Drop a note - no penalty. Nongolfers okay too. 4779 ✉ ☎

California Bound?—Pretty Los Angeles attorney, private school, Ivy League, Jewish, 30-something, would like to get in touch with eligible male. 5174 ✉

Pretty, Slim Brunette—35, MBA, seeks to optimize romance with secure cosmopolitan man of integrity, 30-45. 4773 ✉

Selective—Financially secure professional, 46, seeks educated, refined, petite Jewish female, 32-38. 9347 ✉

Widower, 50, Professional—Looking for sincere, old-fashioned female. 5173 ✉ ☎

I Said I Would Never Do This!—Fairfield County professional woman finally takes time to search for independent, energetic man (c. 1943) who enjoys work, play, family, friends, helping others, Calvin and Hobbes, Ecumenism, 'Morning Edition', 'Talk of the Town', 'Car Talk', Lincoln Center, Sunday brunch, the Met, PEACE, foreign/domestic travel, laughter and occasional solitude. Please send note phone, list of favorite people, places, things. 9343 ✉

Creative, Very Pretty, Bright—Special lady - Jewish, early 40s, lithe figure and spirit, with open mind, seeks sane and thoughtful man possessing humor, charm and a willing heart. Photo/phone. 9318 ✉

A Blend of Superior Ingredients—Uniquely attractive, 5'6", slim, educated, glamorous, sophisticated, adult, divorced Jewish female, with warmth, wit, wisdom, varied interests and excellent communication skills, seeks a very attractive, educated, highly successful, 48-58, 5'11" or over, trim, sugar-and-spice, gentle man. Religion unimportant. Photo. 5172 ✉ ☎

Wonderful And Worth It—Good-looking, blue-eyed, slim, smart, successful, funny woman seeks happy, playful, secure, successful Jewish man, 37-49, to share the future. If movies, music, good laughs and conversation, and enjoying NYC are part of your life, so much the better. Nonsmoker. Note/photo. 5152 ✉

Honest, Loving Male—Italian, 29, 5'5", dark hair, hazel eyes, with a sense of humor and adventure, is searching for his best friend: a petite, loveable woman, 23-30. Note/phone. 4788 ✉ ☎

SEND
A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Great-Looking Blue-Eyed Blond—Bright, sensitive (modest!) Jewish professional, 36. Loves traveling, ballet, dining out, people with a smart mind and a quick wit. Seeks male counterpart, 30s-40s. You're warm, handsome, fun, smart, hopelessly romantic and open to a lasting relationship. Photo/note. 5162 ✉

Recent Arrival To East Coast—Very attractive professional, 38, 5'7", would like to meet 45-plus, successful professional man. 5178 ✉ ☎

Warm, Tender Professional Man—With depth of soul and a sense of humor, seeks slender woman, 33-45, with a gentle heart, "New Age" interests. NJ or NY. Photo/phone. 4789 ✉

Help Wanted—Bodyguard to save attractive 37-year-old from spending too much time at the gym. The ideal candidate should possess a love of music, movies, the sun, working out, in addition to a quick wit and sense of humor. Applicant, 35-45, 5'10" and taller, should forward resume, photo, phone ASAP for immediate consideration. 9322 ✉ ☎

Westchester Commuter—Bright, sincere, attractive professional, 33, 5'10". Enjoys music, fitness, travel and exploring NYC. Seeks nonsmoking professional male, with like interests, sense of humor and integrity. 5135 ✉

Beautiful Jewish Mother—5'7", slim, very intelligent, sharp business sense, applying to law school, sincere, healthy, financially secure, great sense of humor, wants more children. Seeks Jewish, kind, compassionate, affectionate, tall, intellectual nonsmoker, 30s-40s, who loves Judaism, children, babies and has sound traditional values. Note/photo please. 9320 ✉ ☎

Come See About Me—25, 5'8", Jewish professional male, enjoys TV (Bradys to Simpsons), movies, sports. Seeks fun, pretty woman, 22-30. Photo. 5175 ✉

Handsome Jewish Male—29, intelligent, warm, traditional values, seeks Jewish female with similar qualities. 9340 ✉ ☎

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You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with the ☎ to hear a message personally recorded by the advertiser-and leave a private message of your own. Advertisers' messages in this issue are accessible for 3 weeks beyond issue's cover date. Call from a touch-tone telephone. $1.50 each minute. This service is for adults 18 years or older.

Witty, Long-Legged And Slender—Down-to-earth, successful brunette, 5'8", 30, seeks a smart, professional, funny guy - casual (Levi's a plus). Into camping, country, music, mountains, film, Frisbee (27 plus). Photo/note please. 4764 ✉ ☎

I'm Ready—To share love and life with a man who's a successful and creative professional, 40s, who enjoys being fit and exploring ideas. I'm 41, Christian, Westchester exec, 5'7", slender, pretty. Enjoy music, bicycling, skiing, dinner out or cooking in with friends. Love to curl up with a good book - or somebody who's read one. Photo, please. 5146 ✉

Magnificent, Sexy "Head-Turner"—Gorgeous face (long blond hair, green eyes) and dazzling figure (5'8", 125 lbs). Also, a successful entrepreneur by day but adores nightlife as well, lavish life style but down-to-earth and, most important, very sweet - is lonely for a male who is a dynamic Manhattan businessman, tall, sexy and very handsome, late 20s-early 40s, for relationship. I'm busy, you're busy - so phone calls preferred (reading a letter would remind me of screening a resume). No pranks, please! 9287 ✉ ☎

Intelligent, Sensual, Slim—5'6", mid 40s, professional, European-born woman with traditional values, seeks successful, secure, 48-55, Jewish man with like qualities. NY/NJ. Note/phone/photo. 4783 ✉

Vivacious—European-American woman, multilingual, PhD, seeks educated, athletic, romantic man, 38-50. 4780 ✉

Sincere, Caring—Real estate professional, 5'11", 170, good-looking, established, Jewish (nonreligious), seeks warm, down-to-earth, fit, lively mate under 34, for romance and possible family. Please send photo/phone. 9257 ✉

Attractive, NJ Professional Lady—Genuine, playful, loves harp. Seeks nice gentleman, 38 plus, to share trust, good times, laughter, togetherness. 9339 ✉ ☎

Manhattanophile—42, 5'10", 180. Likes dry wit, restaurants, fashion, window shopping. Seeks very attractive, nonsmoking lady. Note/photo/phone. 9266 ✉

Take A Chance On Love—Very pretty, bright, blue-eyed lady, 30, 5'10", sensitive, fit, fun, caring. Loves movies, sports, travel, music. Seeks tall, handsome, intelligent, playful yet serious Christian guy, 28-38, to share laughter, romance, friendship and more. Photo please. 9337 ✉

Attractive European—Intelligent, 50-year-old Jewish professional, slim, 5'5" - seeking nonsmoker, compassionate, intelligent partner interested in the performing arts, 55-62, for serious relationship. Photo. 4777 ✉

Gay Woman, 41—Educated, caring Seeks educated woman to share many intellectual/outdoor interests. 4791 ✉ ☎

Upbeat, Very Pretty, Petite—Blond, professional Jewish female. Warm, interesting, elegant (yet funky), bright, and an intense jazz lover - would love to meet a smart, kind, nice-looking, unhung-up, curious, philosophical, youngish 35-50 man who smiles easily and values integrity. Phone/photo/note. 9331 ✉

Terrific Woman—(212), pretty blond, 44, feminine, fit, seeks man who is ready for fun, romance, maybe more. 5120 ✉ ☎

Juliet Seeks Romeo—Jewish female, 31, Northern NJ - attractive, slim, petite professional - seeks Jewish male, 31-38, secure, good-looking and ready for love. Note/photo/phone please. 9346 ✉

Witty Yet Sincere And Thoughtful—Attractive and successful, white Christian female, 31, looking for companionship and romance with witty yet sincere and thoughtful, attractive and successful white male, 30-40. Note/photo/phone. 5166 ✉

Spiritually Oriented—World traveler, finally has greater understanding of what he wants - a lasting relationship. Female, 30s or 40s desired, one who enjoys nature and quiet evenings. 5180 ✉ ☎

Attractive Male, Late 40s—Looking for fun with slim, romantic female. No drugs or smoke. POB 145H, Scarsdale, NY 10583.

Physician, 39, Jewish—Kosher, 5'6", slim, handsome, financially secure, marriage-minded - seeks bright, attractive, professional Jewish female, 25-35, forever after. Note/photo please. 5168 ✉

NY/Westport, CT Professional Man—Tall, handsome, kind, successful. Salt-and-pepper hair. Would like to meet an outgoing, educated, slim younger woman, 35-40, who is interested in developing a serious commitment. Please write - but only with photo/phone. 9335 ✉

Exceptional Jewish Guy—29, handsome, warm, romantic, funny, intuitive, athlete, artist, MD. Moving to NYC and seeks very smart, affectionate, giving, slender, pretty Jewish woman, 24-30, for-ever. Phone, photo a must - will exchange. 4782 ✉

Curvaceous And Warm—Introspective, pretty, fun-serious musician/MSW, seeks highly intelligent, mature, upbeat Jewish partner, 30-45, for mutually caring duo. Nonsmoking. Photo. 5150 ✉ ☎

The Most Feminine Female—31, 5'5", striking, classic features, long auburn hair, hazel eyes, beautiful figure, very intelligent, successful professional. Seeks handsome, accomplished male, 25-40, to inspire her. Bio/photo a must - will exchange. 9345 ✉

Ready At Last—Very successful publisher, late 30s, ready to settle down. Seeking open-minded, affectionate woman, mid 20s to mid 30s, who likes to laugh and play. Send a note and smiling photo and let's go! 5176 ✉

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Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

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Ready To Settle Down—40 years young, LI commuter, Wall Street broker who does okay - Ivy League graduate. Sincere, with traditional values. Would like to meet one fine Christian woman. Please be attractive, intelligent and caring...loves dining out, theater, sports and wants to be a mom. Photo and a story please. Up to around 38 years old. 5177 ✉

Very Handsome, Successful Investor—Tall, 35, sensitive, artistic, Conservadox, seeks simliar marriage-minded woman. Photo. 5121 ✉

VT? MT? NYC?—Your state or mine. Good-looking, athletic, 40ish professional woman will relocate to marry Mr. Right - who is athletic (must ski), funny, successful and great fun to be with. 9319 ✉

Slim, Attractive Lady—34, Ivy MBA, enjoys the arts, long walks and good books. Seeks a warm, witty, literate man, JD/MBA preferred, 34-42. 9330 ✉ ☎

Restaurant Maven—41, 5'10", 180. Likes Manhattan scene. Seeks very pretty Christian lady, to 36, nonsmoker. 5'5" to 5'7" a plus. Note/photo/phone. 9355 ✉

Curvaceous, Cute Jewish Charmer—Seeks man, 60-69 - attractive, smart, kind, comfortable, for involvement. 9317 ✉ ☎

Needed:—Mensch who'll transform me into his loving Jewess. Successful, very beautiful Wall Street woman will give it all up for the bright man. You think I'm kidding? Try my sense of humor, try my patience, try my enthusiasm. Just try. I'm single, 35, available now. You're not married, not shy, ready for fun. Answering this ad will be your smartest move in '92. 5170 ✉

Biologist—Enjoys racquet sports, impressionism and concerts. Looking for humor, elegance and substance in 25-35-year-old female. 9326 ✉ ☎

Very Pretty, Slender, Classy Brunette—With silky hair and great legs, divorced Catholic female (no children), late 30s - but looks early 30s, is kind, affectionate and has exquisite taste. Enjoys great conversation, jogging, skiing, opera, travel and walks along the beach at sunset. Looking for down-to-earth, good-hearted, honest person who is open to a committed relationship. NY/NJ. 4790 ✉

Natural Foods Guy—39, 5'7", would like to meet female who's warm, down-to-earth and fun to be with - like me! I enjoy yoga, cycling and scuba diving. Take a chance and write. 5149 ✉

A Lady Would Be Proud—To have me by her side and in her heart. I'm a white male, 28, with a BA, JD and a stable career in law enforcement. I seek a pretty, single white female or divorced mom, 25-35, for romance and marriage. 5145 ✉ ☎

Thinking Man's Woman With Looks—Very pretty, slim, smart, spirited, stylish creative professional, 42, well-traveled, fine-tuned. Divorced, Jewish (nonreligious). Seeks stimulating, high-caliber mate, to 55, good-looking, fit - a mainstream success with a maverick streak, who, like me, loves the arts, the outdoors, and a long shot. Nonsmoker. Photo please. 5164 ✉

Very Attractive, Intelligent—Sensitive, stylish and fun-loving, 30-year-old female, without previous marriage, who loves travel, theater, the arts, outdoor activities and life in general - looking for intelligent, professional, kind, secure, attractive male to share a few of life's adventures. Photo and birthdate a must. 9358 ✉

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All advertiser messages are accepted at the discretion of the publisher. Advertisers who neglect to record a message will forfeit this free service.

Beautiful, Tall And Slim—Westchester professional gal - 49, kids grown, would love a pal. Golf, tennis, dancing, hiking - a sense of humor is to my liking. Earthy and glamorous at the same time - if you're a an adorable, bright, loving guy, send a note to my rhyme. 5160 ✉

Winsome, Witty, Well-Traveled—Professional who likes people, ideas, comfortable shoes and lots of other things, eager to meet intellectual, perceptive, warm man, 50s. 9341 ✉ ☎

Romance, Adventure And Passion—Offered and sought by athletic, slim, attractive male attorney, European, 39, 5'10", blond. Loves Manhattan, exotic travel, jazz, art and dining. Seeking like-minded woman, 24-36, intelligent, pretty, sexy and sensuous. Note/photo. 9329 ✉

Have New Steinway—Will you play with me? Warm, pretty Jewish professional, great figure, seeks caring, successful man, 38-48, who enjoys arts, outdoors, more - for harmonious duet. 9313 ✉

Sincere, Romantic MD—39, 5'11". Seeks fit, attractive white female, 27-37 to share life's adventures. Note/photo. 5181 ✉

A Little Off-Beat, But Always In Tune—Successful, attractive Jewish woman in NYC. I'm 37, have a great business/home, a great affinity for Bette Midler, and a not so great tennis game. Seeking honest, attractive, Jewish, successful, "know thyself" kind of guy. Photo please. 9315 ✉ ☎

LA Style—Financial professional and aspiring screenwriter, 32, 6'0" - loves outdoors, beach, sailing, comedy. Seeks pretty and kindhearted female who might consider move to West Coast. 4776 ✉

Striking Beauty—Elegant, intelligent, world traveler - humorous, nonsmoker, Wasp, 5'7", 118 lbs, 40s. Seeks CEO-type gentleman - refined, handsome, secure, sophisticated, athletic, selective go-getter. Note/photo. 5161 ✉

Middle-Aged, European-Born—White male seeks cultured and attractive lady. Prefer Asian or dark-skinned American - but not essential. Photo/phone. 4774 ✉

Can No Longer Wait For Spring Fever—Successful Asian male, MBA, 29, into cooking, tennis, travel, rainy-day walks and cuddling, looks instead to this ad to discover you: intelligent, athletic, attractive female. Race unimportant. If you are partial to attention and affection, then send photo/phone/note. 9349 ✉ ☎

Very Pretty PhD—Seeks secure, aware man with intellect, compassion, warmth, wit, who is, overall, spontaneous, passionate, related. I'm gentle, saucy, engaging, unpretentiously cultured, 40ish - look 30ish, love city life. 5159 ✉

Great Appearance—Even better contents. Urbane, sexy male, adventurous, with a great sense of fun, Ivy education, successful publisher/restaurant reviewer, 40s going on 30, nonsmoker, seeks brainy, self-assured, bold lady. Photo. 9321 ✉ ☎

Male Architect, 29—Italian descent. Seeks intelligent and attractive, 27-35-year-old, dark-haired woman to design a fun first meeting and possibly construct a relationship. Please send a note, photo and phone number. I'm looking forward to meeting you. 5163 ✉

Fabulous 50—Classically beautiful former model - in phenomenal shape, athletic, nonsmoker, high energy (runs does not walk), centered, sane, divorced, unencumbered, great style, extremely successful, talented, intelligent, witty and accomplished - seeks her male counterpart, same age or younger (preferably the latter). No smokers or substance abusers please. Note/phone/recent photo necessary for reply. 5165 ✉

Perhaps We'll Connect—Me: a professional woman, 37, 5'8", interested in the outdoors, photography, theater, dancing. You: someone with same interests (and some others I might learn to enjoy) - and looking for a warm, caring and committed relationship based on friendship. Nonsmoker. Photo appreciated. 9324 ✉

Attractive, Artistic, Ardent, Attentive—Female (health conscious, nonsmoker) seeks intelligent, caring, complementary male (45-55 or so) for sharing the sillies to the sublime in kids, music, animals, art, flowers, films, sunsets...Note/photo/phone please. 9344 ✉

Physically Active City Woman—36 whose heart is in the wilderness, seeks bright, funny, active, no-nonsense man who has comped or hiled at least once. Photo necessary. 4778 ✉

Handsome, Jewish—Tenured associate professor with business interests, seeks a very bright career lady, 30-42, ready for marriage, with future children. I come from a semi-famous writer family, fly planes, love athletics, do art, and I'm giving a medical/psychological book my best shot. If you are an MD, psychologist, LLB, MBA, college teacher, or similar type, please respond. I am very photogenic, witty, tough, kind, nurturing, lovable and respect a bright woman's mind. 4787 ✉ ☎

Laugther Joins—Find more ways to laugh, finds our best way. Man, 67, seeks woman to laugh with. 5169 ✉

Classy, Attractive Blond—Woman, 36, successful marketing director, seeks sincere man for fulfilling relationship. I'm intelligent, fun, enjoy a variety of sports, classical music, love the city and country life. Would like to meet you if you're real. Please send note/photo. 5155 ✉

Architects Only Need Apply—Winsome, creative uptown girl, rendering a quick wit, seeks successful, dynamic, athletic consort, 36-47. Slender structure, great molding and beautiful belvedere. If this fits your blueprint, then let's draft plans together. Photo/note. 5151 ✉

Nice Looking But Bashful—Businessman, 55, seeks mate, 35-45. 4775 ✉ ☎

How About Us?—Solid Jewish guy (29), investment banker, into dancing, dining, skiing, farms, and exploring the world, seeks that one special lady (24-32). I'm hoping you're smart, sassy, attractive, warm and witty. Note/photo. 5109 ✉

Smart, Strong And Sensitive—Man sought. A sense of humor and adventure complete the picture of a 48-60-year-old, loving best friend who is also tall, generous and cuddly. This attractive, affectionate, twinkle-eyed, classy lawyer is an enticing blend of the woman you could take home to your kids, and whisk away to a romantic hideaway. I promise you that you will not be bored. 5179 ✉ ☎

Distinguished Looking CEO—Very youthful 60, loves boating, music and theater. Seeks warm, petite, slender, attractive Jewish woman, 38-48, nonsmoker, with similar interests for caring and sharing. Phone/photo, please. 5187 ✉

Very Pretty/Smart Jewish Princess—39, huggable, lovable East Sider, seeks handsome, princely husband. 5171 ✉ ☎

A Really Sweet Guy—Tall, thin, attractive, 41, works with kids, warm, witty, soft-spoken, romantic, seeks unpretentious, kind-hearted lady. 4792 ✉

Top Guy—Good-looking, youthful 54, sales exec, well-rounded, open-minded, sensual man - likes Soho, museums, sports, country inns, movies, beaches, intimate dining. Seeks very pretty, slim, upbeat lady, classy, perky and sexy, to share all. Recent photo required. 5185 ✉

Dark-Eyed Beauty—Loves to laugh - warm, artistic. Seeks friendship and more with fun-loving man, 40 plus. 5182 ✉ ☎

Gay, Wasp, Female Exec VP—Attractive, 45, unpretentious, NYC resident, originally from Midwest who is as at ease with Bouley's as grabbing a hot dog at the corner; enjoys the Met and theater as-much-as my 3-wood and tacklebox: and is as comfortable in Hong Kong as on a Carolina beach. Seeks an honest, sincere, mature, caring, independent, kindred spirit over 38. Send note/photo. 5184 ✉

Charming Consultant—46, 5'10", athletic, affluent, nice-looking PhD. Seeks a terrific woman for keeps. Photo. 9342 ✉ ☎

Gay White Female—40, 5'3", 110, feminine, attractive, mature, loves music, NYC, running and romping in Central Park, cuddling at home. I'm romantic, sensual, loving, have a great sense of humor. Seeking taller, feminine soulmate. No smokers. 4796 ✉

Career Woman Seeks Career Mensch—To share life. Be mid-30-40, with sense of humor, varied interests. 5186 ✉

Devout Christian Gentleman—33, fit, with MBA and own company, seeks to meet kinder, gentler, slim lady, 24-32. Please send short note and recent photo. 9359 ✉

SEND
A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Sexy, Sweet And Smart—I'm a one-man woman (40ish, divorced, Jewish) who would like to bypass single scene. Help me reach my goal by being a sweet, smart, successful man (40s-50s) who says what he means and means what he says, and wants the real thing. Letter/photo. 9338 ✉ ☎

About Time—Handsome DDS, 41, fit, never-married and easygoing. I enjoy the spa, fine dining, travel and have a great sense of humor. I am looking for a pretty, petite, model-type Catholic female, 32 or less, who enjoys the finer things in life and is ready for marriage and family. Photo for reply. NY/NJ. 9360 ✉

Stop! Attractive "Grandma"—Creative workaholic seeks Jewish "Grandpa" (55 plus), who loves music, museums and travel and will help change my habits. Phone/note/photo, please. 9325 ✉

Pianist—30s, fit, loves karate, beach, laughing. Seeks female. Photo. 5158 ✉ ☎

Town And Country Lady Desired—Single white male seeking classy lady, 25-37, who enjoys being in both places. Note/photo/phone. 4798 ✉

Conservative Christian Widower—Tall, handsome, 60, two homes, seeks match, up to 53. Photo a must. POB 1358, NYC 10159.

Extraordinarily Attractive—Professional woman seeking emotionally in touch, upbeat, gentle man, 50-64, for sharing good times and bad in a committed relationship. 9352 ✉ ☎

Kinky Friedman/PJ O'Rourke—Think-alike, Elliot Gould look-alike. Southern bred, Jewish, Ivy, old money, overseas too long; in NYC to find you. Tired of provincial NYers who just don't understand. You: down-to-earth, perfect in every way. Nopte/photo. 4797 ✉

Alluring Career Lady—Enjoys nature, seeks man, 46-57. NYC, LI. 4793 ✉ ☎

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HAPPY BIRTHDAY BABY!...
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ASSORTMENTS

Assortments is a weekly feature. Personal rate is $33.00 per line. Flat rate is $49.00 per line. Nonprofit rate is $33.00 per line. Display ads are also available. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add $25.00 for NYM Box Number. Call 212-643-6500 for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

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CALLAS - Jewish Singles, 21-39. LEAP-DAY PARTY at **NOTES,** 7 Av/55 St, **SAT, FEB 29, 8 PM.** Music, Dancing, Prizes, Italian Buffet. $20 pp. **Info: 212-502-0175**

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Check-a-Mate®
Is he or she everything they claim to be?
For Discreet Pre-Marital & Marital Investigations, As Seen On 20/20.
1-800-734-2660; 212-927-2660

CHRISTIAN SINGLES ONLY!!
Christian Dating Service International.
Over 10 yrs of success! **1-800-723-LOVE**

Field's Dating, 212-391-2233—41 E. 42 St., Rm 1600, NYC 10017. Open 7 Days.

Find Asian Singles—In NY/NJ/CT thru our personal ads. Free copy. 908-303-8238

Japanese Friends Intro—& Free Japanese Class/1 yr. and Sunday Tea Party/1yr. Free for members. $195. **212-697-1871** E 44th St

The Single Link® LOVE LETTERS
Portraits of dreams from the heart.
As seen on NBC News. 1-800-452-LINK

LATIN CONNECTIONS
130 marriages since 1987. Gorgeous South American women. **Call: 407/832-0800.**
As Seen On The Phil Donahue Show!

LONELY? FIELDS - 212-391-2233
Come in and select friendship, love and happiness. 41 E. 42nd St., NYC 10017. Rm 1600. Nationwide. Free consultation and booklet. Visitors invited. Confidential. Open 7 days. 18-80. All religions. We make arrangements for your children without their knowledge. Est. 1920.

MANHATTAN SINGLES, LTD.
SPECIAL "SADIE HAWKINS" PARTY
SUNDAY, MARCH 1st - 6 PM
Open Bar,Hors d'Oeuvres,Dinner,Dancin
$35pp OR $30pp w/friend of opposite sex.
Call for info Lana Gunn 212-744-8515

OPEN ARMS
PERSONAL
GAY/LESBIAN DATING SERVICE
1-800-688-7445 M-F: 10-10, Sat: 10-4.

Singles For Skiing—Party 3/3. Killington, 3/13. Utah, 1wk 3/16 $990. 718-279-2680

SUCCESSFUL JEWISH MEN, 35-55: Introductions Club Featured NYM, 10/7, Dan Greenburg; and **New Yorker,** Talk of the Town, 1/27. Meet quality women. PhD Interviewer. **(212) 877-0723**
Dinner Party - March 8th

Classical Music Lovers' Exchange®
For unattached music lovers. Nationwide. Box 31, Pelham, NY 10803. 800-233-CMLS

Crossroads—The Gracious Way To Meet Quality Single People. Praised By The NY Times. For Information: **212-972-3594**

Successful Jewish MEN, 35-55: Intro Club Featured NYM, 10/7, Dan Greenburg, **New Yorker** Talk of the Town, 1/27. Meet quality women. Party - March 8. **877-0723**

Ladies of Asia—Singles club - 212-986-8590 - February activity...cocktails

1992 Columbus Spirit Of Adventure
Chris and the boys got all the credit, but it took three gals: Nina, Pinta and Santa Maria, to get them where they were going! In celebration of lady visionaries, we seek female applicants who have accomplished a "Great Adventure" (travel, cultural or intellectual) in the past five years, or who have a creative caper they dream of doing. Awards will be presented at NY Op-Sail Festivities, July 4, 1992. For details and an application, please contact: 800-433-0880.

NYC Professional PREMIERE Social Gathering - FREE admission 6-7 PM, FRI, FEBRUARY 28, **Danceteria,** 29 E 29th St.

Meet BILINGUAL LATIN BEAUTIES
In USA/Mex/SA. Free 24pp color catalog.
Latin Introductions 305-486-1373, 24 hrs

Class Dating® 212-613-9191—Our Focus: The Possibility of Love. 12th yr. Interview.

ASSORTMENTS
NEW YORK's Weekly Bulletin Board
Say "I Love You, Poo" or "Happy Birthday Baby"... reach old friends or that attractive stranger you met at MOMA... find a tennis partner or travel companion... share your boat or balloon... **Call 212-643-6500.**

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Use this coupon or call 212-643-6500. Rate is $33.00 per line, two-line minimum. Add $25.00 for NYM box number. Mail to: Attention Strictly Personals, New York Magazine, 755 Second Avenue, N.Y.C. 10017. All ads accepted at the discretion of the publisher.

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Street Address ______________________________

City ____________________ State ____________________ Zip __________

Day Phone (for our records only) ______________________________

Payment: Check __________ Master Card ______ Visa ______ AmEx ______

Card Number ____________________ Exp. Date ____________________

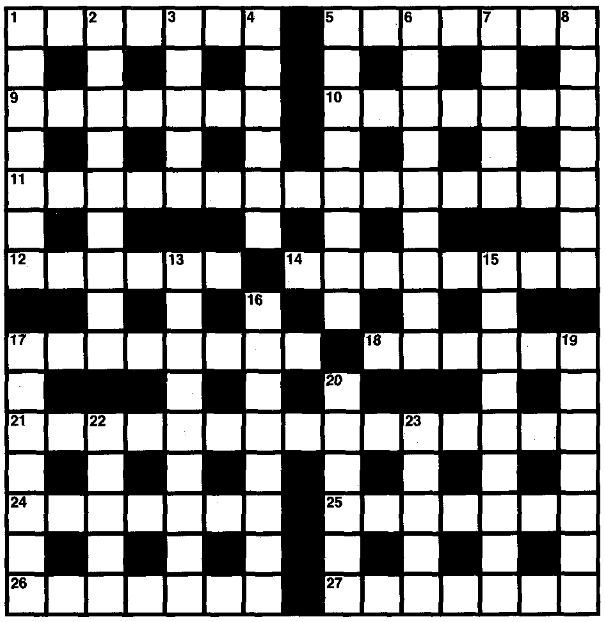
Signature ______________________________

AD COPY

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Darlings who include an Oxford course among their trophies. (7)
5 Frightened at a beginner being provided with weapons? (7)
9 Noble but not grand. (7)
10 Lead by giving food to a scrounger. (7)
11 In the end Bob follows us to make a Cockney tune. (5, 2, 3, 5)
12 Animals of which old master includes a large number. (6)
14 Game of science followed by the crowd. (8)
17 Affirming there is a kind of movement without an organ. (8)
18 Vehicle needed by male part of body. (6)
21 Close contest for people repeatedly making love? (4, 3, 4, 4)
24 They estimate that sugar, for example, is spilt. (7)
25 Fellows love backing the self, and this makes one a miser. (7)
26 Understatement which is to count among untruths. (7)
27 Now that is broken furniture. (7)



DOWN

1 Kind of acid which puts us into a voting system like this. (7)
2 Animal which discovers gold goblet in tree. (9)
3 Bordered when played through the slips? (5)
4 Leave endlessly to observe an upper-class person. (3, 3)
5 Come close and you will see a fish goes around very quietly. (8)
6 A silent tear being shed to indicate what is to come. (9)
7 Woman who is a mother-to-be before she is fifty. (5)
8 Needs me to be involved in the estate. (7)
13 Bird makes artist almost remain in role. (9)
15 Island with company on provides a depot for slaves. (9)
16 Gives a coat when broadcasting sad noise. (8)
17 Up in a village nestling in the hills somewhere in Africa. (7)
19 Eastern period of fasting includes me as a component part. (7)
20 Observe a tool go up and down. (6)
22 Be estimable as an important person. (5)
23 Buddhist belief which makes one sound more relaxed? (5)

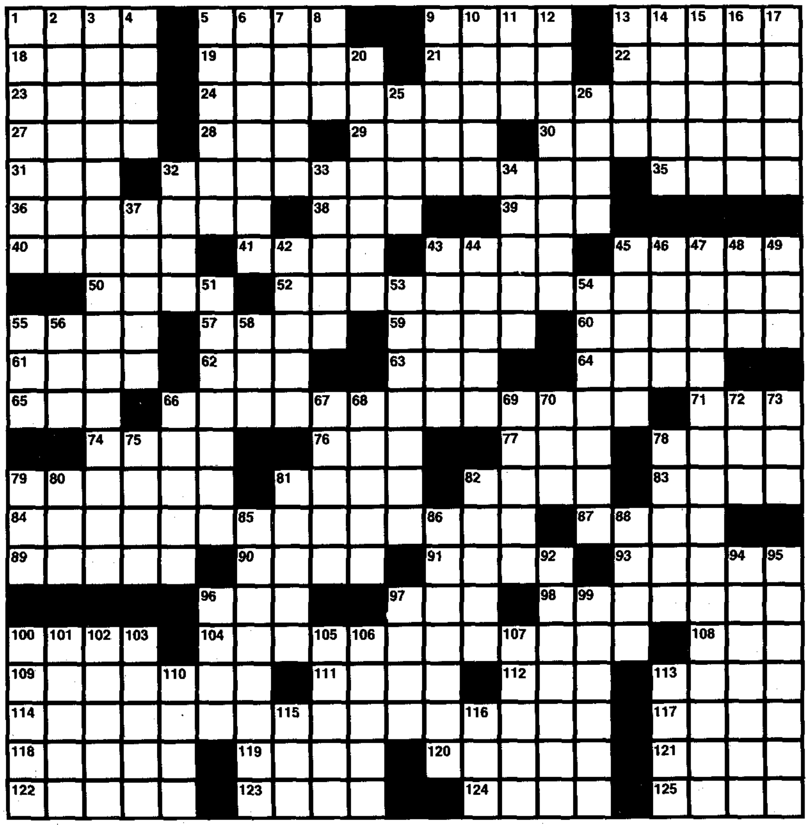
'OH SEUSSIANA!': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

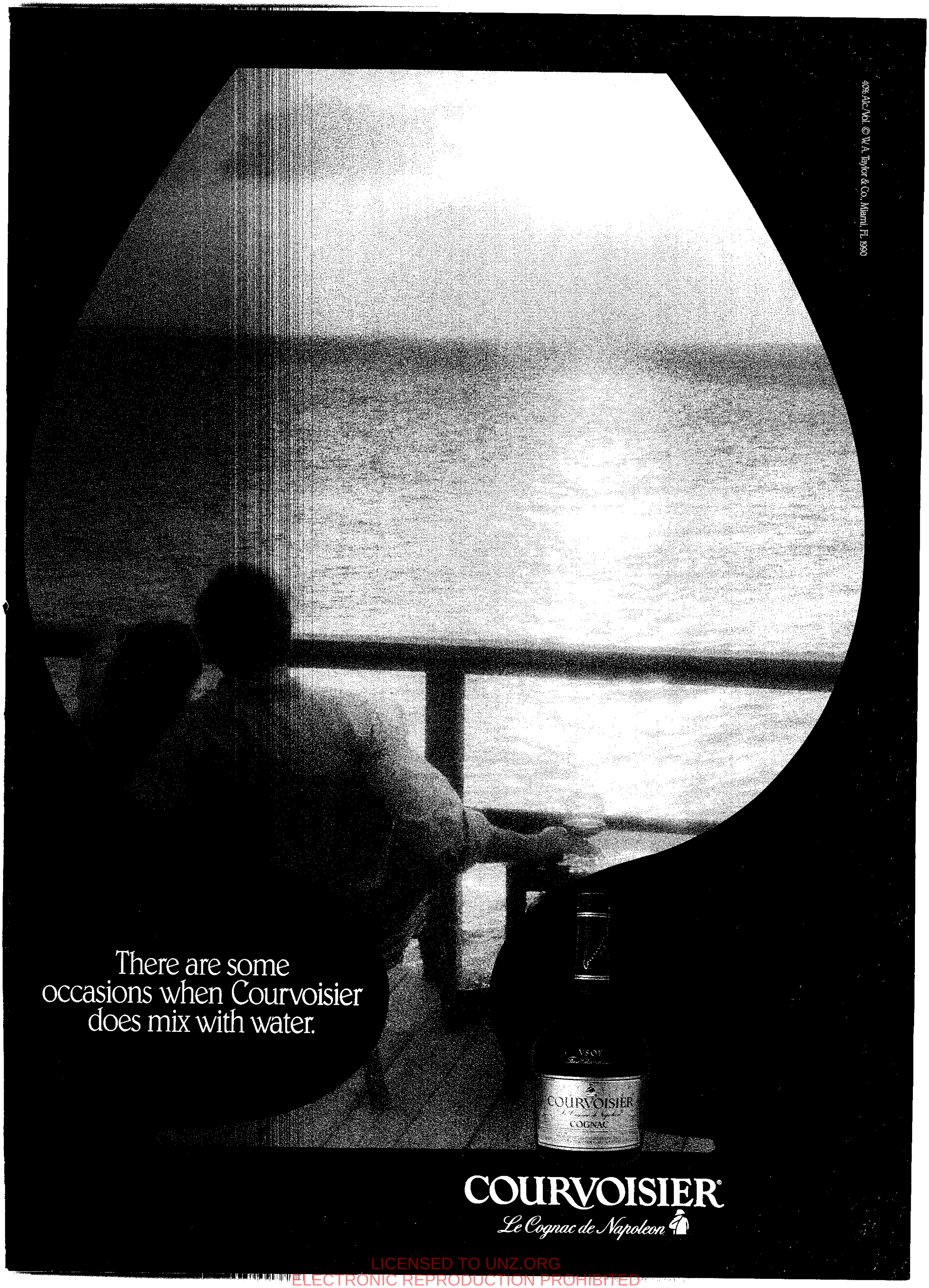
1 Oriental bean
5 Tent feature
9 Elephant's child
13 Rome has seven
18 Microwave, e.g.
19 Gimlet ingredients
21 Inland Kazakh sea
22 Shining example
23 Dweeb
24 Seuss book for adults
27 Bohemian taste
28 USNA grad
29 Hoopster Thurmond
30 Handled
31 Onetime chess champ
32 Like the Grinch who stole Christmas
35 Utters
36 Forever youthful
38 W. Hemisphere assoc.
39 Revenue agcy.
40 Inlaid
41 Fired (a gun)
43 Carp's cousin
45 Criminal consortium
50 Achilles' soft spot
52 Start of a 1960 Seuss title
55 At what time
57 Hostelries
59 Friendly femme
60 Century plants
61 Show-biz winners
62 Gallivant
63 Half a diam.
64 Drawing card
65 The Buckeyes' coll.
66 Seuss was really his middle name
71 "Green Eggs and ——," 1960 Seuss opus
74 Mob scene
76 Yes, to Balzac
77 Matter, at law
78 Modern jujitsu
79 Nursery noisemaker
81 Month: Ital.
82 Dog in "Peter Pan"
83 Turn over —— leaf
84 Early Seuss locale
87 Tap out in Morse
89 Form of trapshooting
90 Small salamanders
91 River of Flanders
93 Eaglet's home
96 Middle of a simile
97 Vowel sequence
98 Part of E.S.T.
100 Drier than sec
104 "The —— Book," 1984 Seuss opus
108 Palindromic parent
109 Colleague of Leonardo
111 "—— boy!"
112 Granada gold
113 Cry of disbelief
114 What adults are, to Dr. Seuss
117 Couple
118 Really rotund
119 Nevada city
120 Holy Tibetans
121 Take —— it comes
122 Tiny parasites
123 D and Labor
124 Change the decor
125 Serf's acquaintance

DOWN

1 Some Beethoven works
2 Surplus
3 Seuss reptile
4 One of the Griffiths
5 Plane passengers
6 Queen of beasts
7 Tickle the fancy
8 Word with diem or capita
9 "I Can Dream, ——?"
10 "Oz" composer
11 Install, as linoleum
12 Little blossom
13 Stash
14 Fans' favorites
15 —— hand (assist)
16 Cagney's TV partner
17 Kids' coasters
20 Having feelings
25 Former acorns
26 Pot toppers
32 Heredity element
33 Middays
34 Wall recess
37 Property claims
42 John Wayne role
43 Joltin' Joe, for short
44 Covert stage remark
45 Bigwig
46 Opposite of anear
47 Bartholomew Cubbins's items
48 Ending for expert
49 Sounds of pleasure
51 Smoker's accessory
53 Blacksmith
54 Poland's First Family
55 "Horton Hears a ——!", 1954 Seuss opus
56 Towel inscription
58 No, to Burns
66 "For rent" notice
67 "That thou ——, do quickly": Bible
68 Gives the heave-ho
69 Incensed
70 Member of Cong.
72 Hoosier humorist George
73 Manicure the lawn
75 "Wouldn't —— Loverly?"
78 Gaynor or Leigh
79 Apt. units
80 Penguin of the north
81 "—— Friend," Lynn Redgrave play
82 After Poly or Indo
85 Came as a consequence
86 Optic orb
88 Relieve tension
92 Resuscitated tire
94 From Teheran
95 Sign as payee
96 "Sting like ——": Ali
97 Frosh course in esthetics
99 Ballerina Alicia
100 Witch's transport
101 Synagogue leader
102 Sports surprise
103 The objects there
105 Like fresh paint
106 Traits of a culture
107 Velvety-voiced Mel
110 Pub quaffs
113 TV son of 4-Down
115 Guido's high note
116 Historic women's org.



Solutions to last week's puzzles appear on page 93.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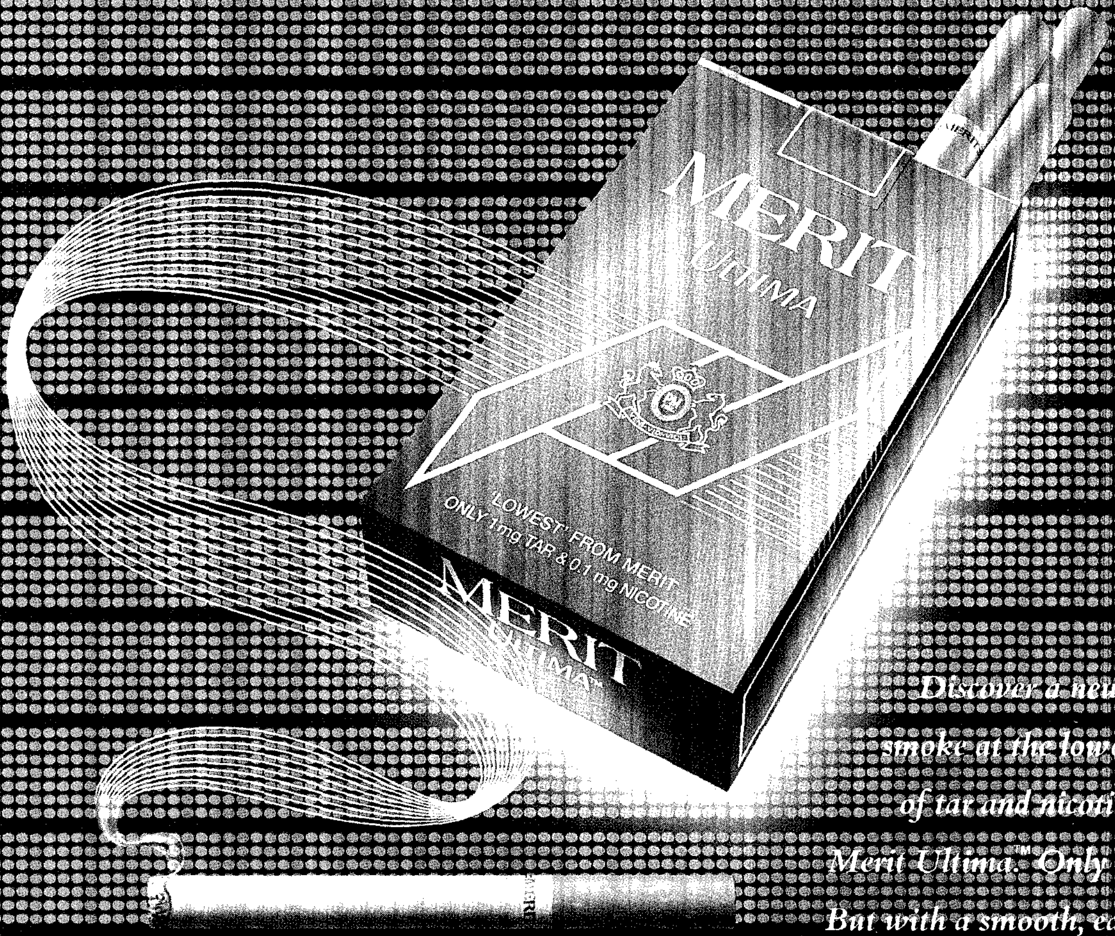
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